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VERSIFICATION OF POPE

IN ITS

RELATIONS TO THE SEVENTEENTH CENTURY:

DISSERTATION PRESENTED

TO THE

UNIVERSITY OF LEIPZIG

FOR THE

DEGREE OF DOCTOR OF PHILOSOPHY

BY

WILLIAM EDWARD MEAD.

LEIPZIG.

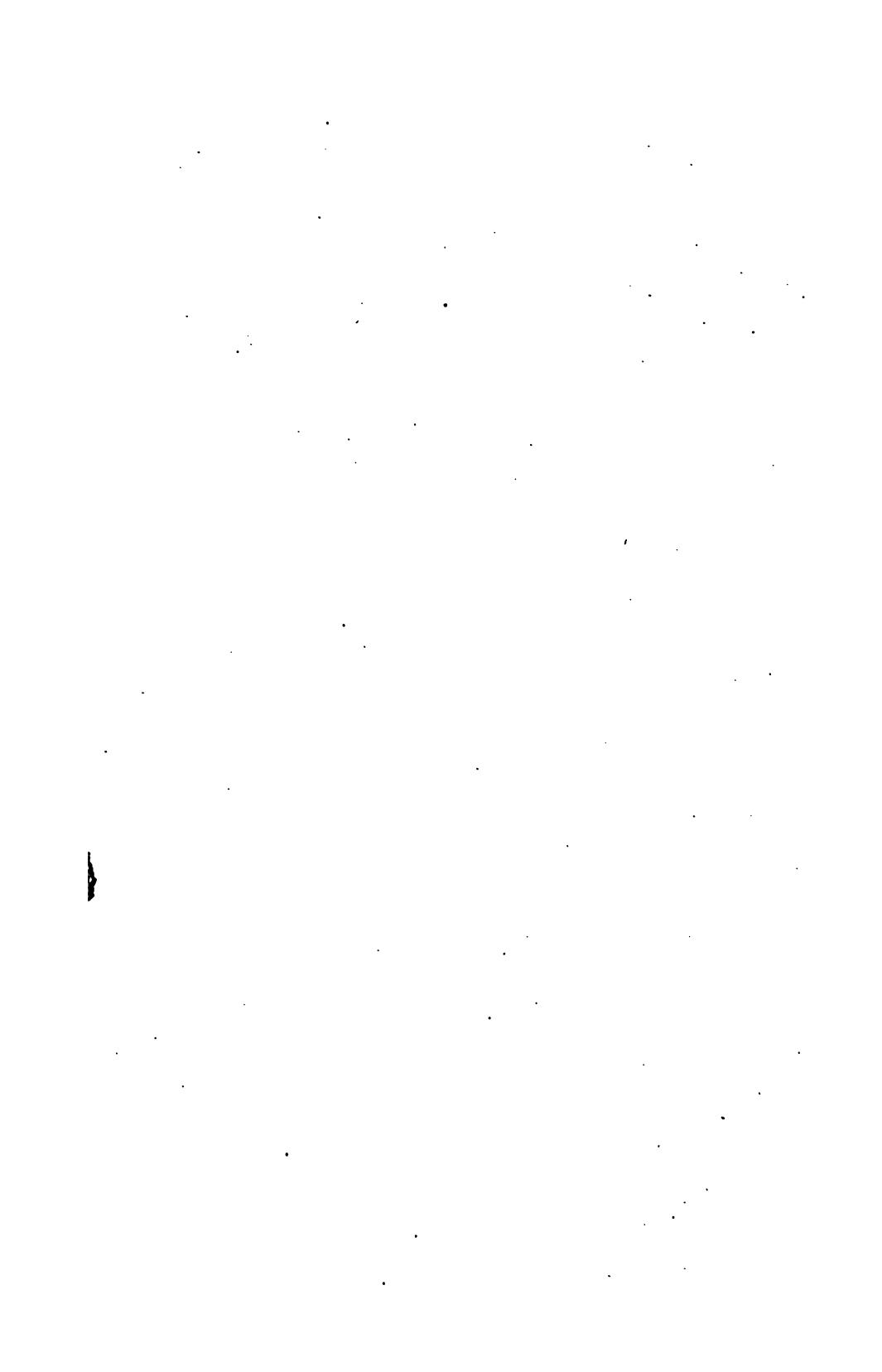
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TABLE OF CONTENTS.

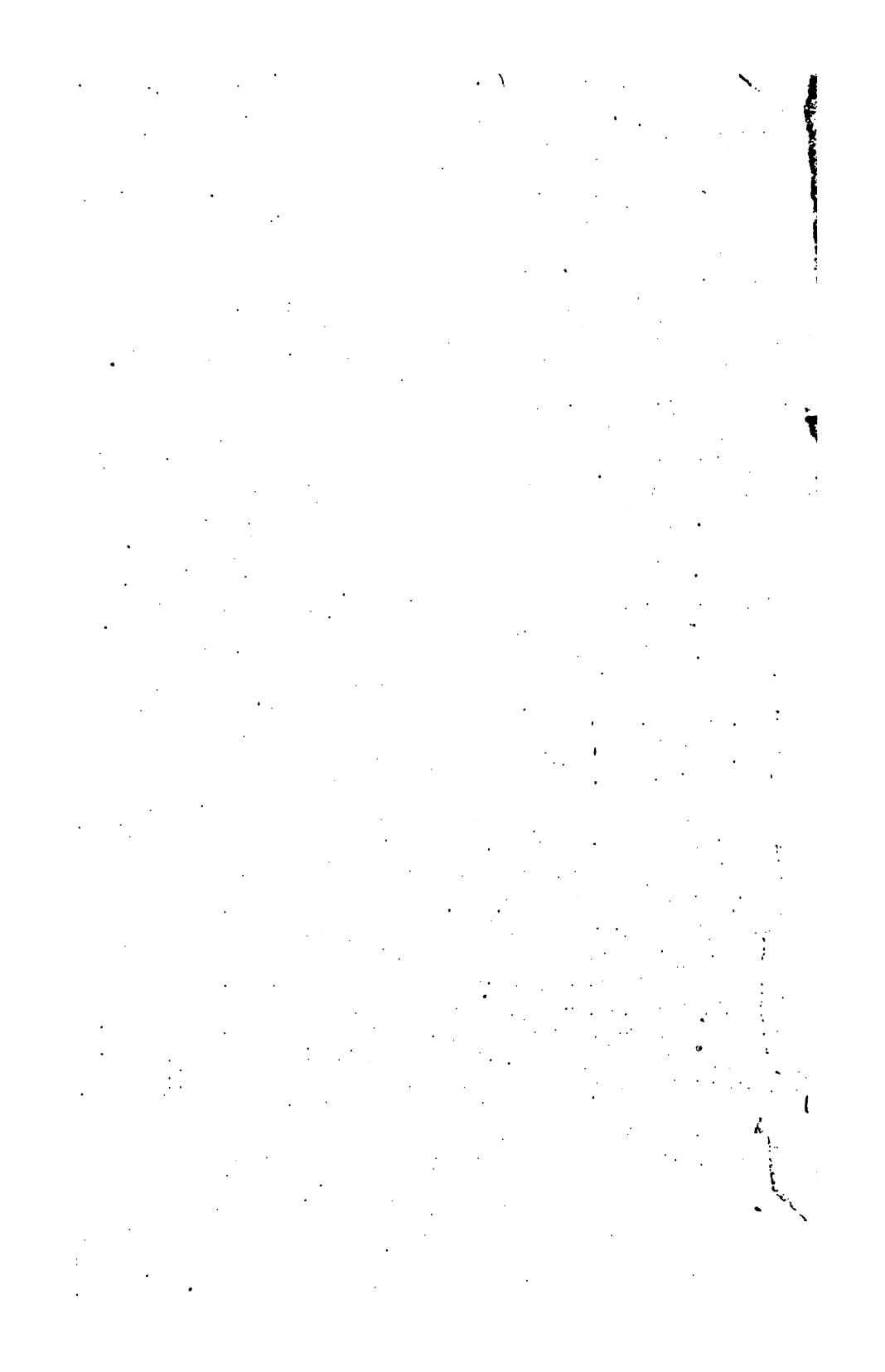
Introduction	1--2
List of Authorities	3--6
Abbreviations	7--8

Part First: *Verse-Structure.*

I. — Contraction or Syncopation. Elision. Slurring. Verses of more than ten syllables: — 1. With feminine rhyme. 2. Alexandrines	9--11
II. — Verse elements. Accent. Word-accent. Verse-accent. Number of accents. Position of accents: — 1. Accented first, third, fifth, seventh, and ninth syllables. 2. Unaccented second, fourth, sixth, eighth, and tenth syllables	12--21
III. — Pauses	24
A. The caesura: — 1. Simple pauses. 2. Double pauses. Variety due to verse pauses	24--29
B. Final pauses. Comparative tables	30--34
IV. — Alliteration. Expletives. Unfinished lines	34--37
V. — Summary	37--40

Part Second: *Rhymes.*

I. Varieties of rhyme. Monosyllabic, dissyllabic rhyme etc. Triplets. Feminine or double rhyme. Repeated rhymes	41--48
II. <i>False rhymes</i>	48
A. Difficulties in determining falsity of rhymes. Alphabetical index of Pope's rhymes. Explanation of symbols. Abbreviations	48--60
B. Classified groups of Pope's rhymes, I—XII. Under each group: — 1. Illustrative 17 th century rhymes. 2. Pronunciations of contemporary authorities. 3. Discussion . . .	60--140
III. Summary	140—141



INTRODUCTION.

The mass of literature of which Pope and his writings have been the subject might seem at first sight to render further critical examination unnecessary. So far as the purely literary quality of his work is concerned, criticism has nothing left to do except to compare the judgments already pronounced, and to select those most in harmony with the standards of our century. To add to the number of these æsthetic and necessarily subjective opinions is not our purpose. Literary estimates must deal with the contents and the general spirit of the poet's work: our sole study is that of form.

It is evident that a popular biography or history of literature can present but a superficial account of the peculiarities of a poet's versification; and even the most extensive surveys of the history of English verse are compelled to dismiss individual poets¹⁾ with a necessarily incomplete examination.²⁾ But the conclusions reached in these works afford abundant material for investigation and even disagreement, and enable us sharply to define the questions which will occupy us in this discussion.

1. Most critics, even those who hardly consent to call Pope a poet, have agreed that his verse is a model of regu-

¹⁾ Lack of space compels the omission of much material illustrative of the usage of the minor seventeenth century poets, though I have incorporated the conclusions reached.

²⁾ For example, Schipper dismisses Pope's verse of five accents in a single section. *Englischo Metrik* II. pp. 216—217; Dryden receives about three pages (212—215); Waller and Denham, eleven lines (p. 211).

larity and correctness.¹⁾ That he bestowed endless pains upon his poems, and made the theoretically "correct" verse his ideal is perhaps the most striking fact of his biography.²⁾ The numerous passages in his works that expressly speak of his art³⁾ show to what extent the theory of versification had taken possession of his thinking.

The first question then before us is this: How closely does Pope follow the laws of a theoretically perfect verse and rhyme system?

2. Critics are agreed that although Pope had studied with care the earlier English poets, such as Chaucer and Spenser, he formed his versification upon the poets of the seventeenth century. Except for an occasional reference we shall, therefore, take no account of the poets who lived before the year 1600, and shall concentrate our attention upon those writers who were his acknowledged models.⁴⁾ The chief names are Waller, Denham, Dryden, Garth. Less important for our purpose are Rochester, Cowley, Walsh, Addison. Study of these writers leads to the second topic of our investigation:

— In what respects does Pope's versification follow that of his

¹⁾ Schipper, Englische Metrik II., p. 216; A. W. Ward, *Pope* (Globe ed.) p. 190; S. Johnson, Life of Pope; Engel, Gesch. d. engl. Lit. 286—288; Filon, Histoire de la Lit. Angl. p. 345; Bleibtreu, Gesch. d. engl. Lit. I. 193; Pattison, in Ward's English Poets III. 57, 67; Coleridge, Biog. Liter. p. 19 (note); p. 272; Hettner, Lit. d. 18. Jahrh. I. 214, 249; Jaine, Hist. of Eng. Lit. B. III. Chap. VII. 2—4; A. W. Ward; Preface to Pope's Works, Memoir XII.; Gummere, Handbook of Poetics pp. 210—211; Gosse, From Shak. to Pope 204.

²⁾ A. W. Ward, *Pope* (Globe ed.) p. 274 note; Stephen, Life of Pope pp. 17—19, 24—26, 35, 70, 75, 102, 188, 195—198; Spence, *Anecdotes*.

³⁾ Discourse on Pastoral Poetry; E. C. 143—145, 253—254, 337—338, 344—363, 669—670, 681—682; Preface to Works (1716); Ep. A. 125—130, 147—148, 185—188; Hor. Sat. B. I. S. I. 23—26; Hor. Ep. B. II. E. I. 97—100, 263—275.

⁴⁾ A. W. Ward, *Pope* (Globe ed.) p. 176; Stephen, Life of Pope p. 6; Hettner, Gesch. d. Lit. d. 18. Jahrh. I. 230; Saintsbury in Ward's *Eng. Poets* III. 13; Gosse in Ward's *Eng. Poets* III. 6—7, 271.

seventeenth century models, and in what respects is his ~~ve~~
an advance¹⁾ upon theirs?

The pages that follow are an attempt to answer these questions.

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¹⁾ Lediard transcribes numerous English words in German letters
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²⁾ I have not had access to the second German edition.

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Abbreviations.

The few instances in which the same letters denote different works will cause no confusion, as in each case the names of the authors — Waller, Dryden, Pope — accompany the abbreviation.

<u>A. A.</u>	Absalom and Achitophel (Dryden).
A. M.	Annus Mirabilis ¹⁾ (Dryden).
A. R.	Astraea Redux (Dryden).
C.	Prologue to Cato.
Chor.	Chorus to Brutus.
D.	Dunciad.
D. C.	Dying Christian.
El. A.	Eloisa to Abelard.
E. C.	Essay on Criticism.
E. M.	Essay on Man.
Ep.	Epistle.
Epit.	Epitaph.
E. S.	Prologue to Satires.
<u>Ep. A.</u>	Epistle to Arbuthnot.
Fab. Dry.	Fable of Dryope.
Frag.	Fragments (Waller).
Hor. Ep.	Epistles of Horace.
Hor. Sat.	Satires of Horace.
J. M.	January and May.
H. P.	Hind and Panther (Dryden).
J. S.	Epilogue to Jane Shore.
L. F. S.	To Lady Francis Shirley.
M. or Misc.	Miscellanies (Waller).
M.	Messiah (Pope).
M. E.	Moral Essays.
O. C.	Stanzas on Oliver Cromwell (Dryden).
O. S.	Ode on Solitude.
Pas. or P.	Pastorals.

¹⁾ References to **A. M.** and **O. C.** give the number of the stanza.

Prol.	Prologue.
R. L.	Religio Laici (Dryden).
R. L. I. etc.	Rape of the Lock (Pope).
S. D.	Satires of Donne.
S. P.	Sappho to Phaon.
St. C.	Ode for Music on St. Cecilia's Day.
T. F.	Temple of Fame.
T. S.	Thebais of Statius B. I.
U. L.	Elegy to an Unfortunate Lady.
Univ. Pr.	The Universal Prayer.
V. and P.	Vertumnus and Pomona.
W. B.	Wife of Bath.
W. F.	Windsor Forest.

Part First.

Verse-Structure.

I.

In our examination of Pope's verse we shall not consider the translations of the Iliad or the Odyssey. Of the verse that remains after this exclusion there are in all 15851 lines. Of these all but 1468 are written in the iambic pentameter measure, as Pope would have called it. For the subject of the first half of our discussion we have, then, the 14383 verse of ten syllables and five accents. This discussion will consist of an analysis of Pope's system of versification and a comparison of his verse-forms with those of his acknowledged models of the seventeenth century.¹⁾ The examination of his rhymes will form the subject of the second division.

We may now proceed directly to the examination of Pope's general verse-scheme, but with some preliminary observations.

To call Pope's verse iambic pentameter is another way of calling it verse of ten syllables. Yet a large proportion of the verses would contain more than ten syllables if every word were pronounced in full. Of these verses some can be reduced to the regular form by contraction, elision, and slurring.²⁾

1. *Contraction or syncopation.*

Numerous examples occur on every page. Pope writes *subdu'd, ordain'd, er'ry, o'er, hear'n, gen'ral, int'rest, sor'*

¹⁾ For earlier use of Pope's favorite measure see Schipper, *Englische Metrik* I. 434—539; II. 193.

²⁾ Gummere, *Handbook of Poetics* p. 164; Schipper, *Englische Metrik* II. pp. 95—115.

reign, gen'rrous, e'er, av'rice, ne'er, flatt'ry, flow'r'd, Col'nel, diff'rence, ren'son, Dev'l, des'prate, play'rs, 'Sdeath etc.

2. *Elision.*

When a final and initial vowel come together, the final vowel is frequently dropped, and the omission indicated by an apostrophe. Examples are: *th'aërial* P. I. 16; *th'approach* P. III. 97; *th'industrious* IV. 51; *th'eternal* M. 48. In some cases the final vowel is retained: — *to aid* E. M. III. 151; *to each* E. M. III. 71; *to all* P. I. 10; *to ease* Ep. A. 131.

Pope was fond of writing: — *thro' trembl'ng* P. I. 5; *thro' rocks* P. III. 49; *thro' the* P. IV. 3; *tho' long* Ep. A. 402; *tho' he lives* Ep. A. 183; *tho' my name* Ep. A. 215; *tho' it Hor. Sat. B. II. S. II. 59* — all cases in which the scansion of the verse remains uninfluenced.

You' for *yonder* occurs in: — *yon' slow oxen* P. I. 30; *yon' lamb* P. I. 33 etc.

Such forms as *'twill*, *'twas*, *'tis*, *'twere* are found even when no vowel occurs at the end of the preceding word. In Pope's day prose writing as well as poetry was full of such elisions.

The elided and contracted forms: — *I'd*, *I'll*, *you'd*, *you'll*, *he'll*, *they'll* are common in all of Pope's satirical verse.

3. *Slurring.*

This differs from contraction and elision in that no letters are cut out, but two or more syllables are so drawn together by rapid pronunciation as to preserve the accent of the verse. This has always been an admitted license of the poets. Chaucer uses it freely.¹⁾ The 17th century poets furnish numerous examples, though they are not common in Waller's verse. Denham and especially Dryden²⁾ use this license more freely. "His genuine and less guilty

¹⁾ Gummere, *Handbook of Poetics* p. 189.

²⁾ Schipper remarks that slurring in Dryden's verse is mostly of the ordinary sort. *Englischo Metrik* II. p. 212.

“Wealth t'explore.” Denham, *Cooper's Hill*. v. 167; which shows slurring and elision.

“Or deviate from undoubted doctrine thereto.” Dryden, *H. and P. II.* 179.

“Full many a year his hateful head had been.” *H. and P. I.* 170.

“Revolving many a melancholy thought.” *H. and P. I.* 512.

In Pope examples are numerous: —

“Then Nature deviates, and can man do less?” E. M. I. 150.

~~“Hence hymning Tully's elegiac lines.” D. I. 11.~~

“Oh spread thy Influence, but restrain thy Rage.” D. III. 122.

“Thine is the genuine head of many a house.” D. IV. 243.

“The world had wanted many an idle song.” Ep. A. 28.

Some lines can not be reduced by contraction or elision or slurring to ten syllables. Such are: *First*, the lines containing feminine or double rhyme. The proportion of such verses is not large. In some poems, as for example, the *Pastorals*, and *Windsor Forest* they are entirely lacking. Waller and Denham used them very sparingly. Dryden was not so careful. The discussion of rhymes does not belong here, and we may reserve further discussion till we come to treat of rhymes proper.

Secondly, verses of twelve syllables, or Alexandrines.

The proportion of Alexandrines in Pope's verse is very small, and the verse is expressly condemned in the *Essay on Criticism*.¹⁾ Its absence is hardly to be regretted, for with Pope's almost universally end-stopt couplet the Alexandrine is a most monotonous verse, broken by a middle caesura and only modified by a slight variation of the accents. The verse is very rare²⁾ in Pope's later works and infrequent in all. He seems to have borrowed it from Dryden, with whom the Alexandrine is not uncommon.³⁾ A. A. 851; H. P. I. 145. H. and P. I. 266).

¹⁾ V. 356. ²⁾ Ward's *Pope*, p. 59, note 4.

³⁾ Schipper, *Englische Metrik* II. 213; Gosse, *From Shak. to Pope*, 235.

Waller and Denham make little or no use of it. Examples from Pope occur as follows: — M. 8, 108; T. F. 269, 441, 472, 488, 496, Hor. Ep. B. II. E. I. 269.

II.

Verse elements.

A perfectly regular verse should contain ten syllables. Theoretically a verse can therefore contain ten monosyllables, five dissyllables, and conceivably perhaps even two words of five syllables each. In practice, however, monosyllabic lines form but a small percentage of the whole. In E. C. 347 Pope says: "And ten low words oft creep in one dull line". He here condemns the earlier seventeenth century poets — as for instance Donne¹⁾ — whose accents are so multiplied by the use of unimportant monosyllables that almost all progressive "iambic" movement is lost. Waller introduced more dissyllables and trisyllables, though he made sparing use of the longer words. Examination of the poets yields the following percentage of monosyllabic lines.

		No of lines	%
1. Waller	<i>Misc. 1:</i>	170	1.76
	<i>Misc. 66:</i>	310	4.19
2. Denham	<i>Cooper's Hill</i>	358	7.00
3. Dryden	<i>A. A.</i>	1031	2.62
	<i>R. L.</i>	456	3.8
4. Pope	<i>Dunciad I.</i>	330	0.99
	<i>Ep. A.</i>	419	7.9
	<i>E. C.</i>	744	3.091.

When the monosyllables are skilfully chosen, the verse is as strong and euphonious as when longer words are introduced. For strength observe this line of Dryden's (A. A. 646): "Sunk were his eyes, his voice was harsh and lond"; and for euphony this of Pope's: (R. L. I. 30). "Of all the Nurse and all the Priest have taught".

¹⁾ Preface to Waller's Poems, 1690.

Taken as a whole Pope's verse did not exclude monosyllables more than did Waller's and Denham's and Dryden's, but Pope was careful to avoid the crowding of polysyllables into the verse. Such verses as Dryden's: —

• "Though Huguenots contemn our ordination,

Succession, ministerial vocation" HP. II. 139—140, which are not uncommon in the work of the seventeenth century poet, are not to be found in Pope's works.

The theoretically possible five dissyllables are seldom found, perhaps never. I have observed no example in Pope, though an occasional verse with four dissyllables occurs. Words of three syllables are not scrupulously avoided, for on an average every third or fourth verse contains a trisyllable, but the percentage of verses containing two trisyllables is very small. Pope's ideal, as deduced from his practice, appears to have been to alternate as skilfully as possible words of one, two, and three syllables. Words like *unsuccessful*, *elasticity*, *conflagration*, *impenetrably*, *everlasting*, *disemboguing*, *flagellation*, *hereditary*, *intricacies*, are indeed to be found, but seldom so as to be obtrusive.

Accent.

By accent we mean either the stress given to a syllable of a word or the stress given to a syllable of the verse.¹⁾ It is of course the primary law of Germanic verse that "the word-accent and the verso-accent must fall on one and the same syllable, and this common accent consists in stress of tone"²⁾.

1. *Word-accent.*

Violations of this law were not infrequent in the sixteenth and seventeenth centuries, but some apparently faulty accents are in harmony with the usage of two hun-

¹⁾ Guest, Hist. of Engl. Rhythms, p. 74.

²⁾ Gummere, Poetics, p. 144. Cf. Schipper, Englische Metrik I, pp. 15—21. Cf. Körting, Enzyk. d. engl. Philologie, S. 382. Cf. Elze, Grundriss d. engl. Philologie S. 362; 378 ff.

dred and fifty years ago. Justifiable¹⁾ therefore are Waller's *antique* (M. 1, l. 134; M. 52, l. 134) *aspect* (M. 8) *essay*, (Divine Love III. 18); Dryden's *triumphs* (R. L. 56); and Pope's *satellites* (E. M. I. 42) as a tetrasyllable. At first sight less defensible²⁾ seem Waller's *virtuously* (Ep. 38, l. 8), *until* (Divine Love II. 13) and Dryden's *intō* (HP. I. 127), but older poets afford numberless examples. Waller's slips are due to an apparent inability at times to find a word suited to the thought, while Dryden's are the result of carelessness. Examples are rare in both poets; and in Pope they are almost unknown. A possible instance occurs in Hor. Ep. B. II. Ep. II. 112. or in 291.

Of course as long as the verse is entirely monosyllabic, word-accent may be altogether disregarded. But on the other hand the syntactical or rhetorical accent must be carefully observed, or words of no especial importance will receive the chief stresses of the verse. The discussion of this accent belongs, however, to the following sections.

2. *Verse-accent.*

A verse-accent is direct when it falls upon a single syllable. It is divided or hovering³⁾ when the stress belongs equally to two or more syllables. It is regular, in the strictest sense, when it follows without deviation the ideal scheme which the verse in general represents.

Pope's verse ought, therefore, to present, if perfectly regular, an alternation of light and heavy syllables — the first, third, fifth, seventh, and ninth being light or unaccented; the second, fourth, sixth, eighth, and tenth being heavy or accented. In practice, however, the result is very different. Many verses closely approximate this ideal, and the scheme as a whole is unquestionably iambic; but in spite of the rigidity of his couplets Pope allows himself great freedom both in the number and the position of the accents.

¹⁾ Koch, Hist. Gram. d. engl. Sprache I., 178—179. Earle, Philol. of the Engl. Tongue, p. 154—156. Schipper, Engl. Metrik II., p. 125—138.

²⁾ But compare Schipper, Englische Metrik I. 528—530; II. 138.

³⁾ Schipper, Englische Metrik II., p. 38.

In fact, the ideal scheme is one that no poet can follow perfectly^{1).} Pope's seventeenth century models practically agree with him in changing the position or the number of the accents in order to give greater variety to the verse.

a) *Number of accents.*

The ideal verse-scheme calls for five equal accents. But a slight examination of Pope or Dryden shows that the requisite five accents can in many cases only be secured by throwing an intolerable emphasis upon such words as *to, of, the, etc.*, or by distributing the missing accents over the syllables not directly accented^{2).}

On the other hand, Pope occasionally writes a verse of ten syllables, which, though of course not an Alexandrine, has much the effect of a verse of six accents:

Hear, Jove! whose name my bards and I adore

D. II. 79.

"Lo! Rome herself, proud mistress now no more".

D. III. 101.

The effect is due to the accented monosyllabic element, and is the ground of Pope's objection to verses in which that element regularly predominates. But in any case an unvarying uniformity in the number of accents is not to be found in Pope's verse, or in that of his predecessors³⁾ or followers.

b) *Position of accents.*

An examination of the verse of Waller, Denham, Dryden, and Pope shows that none of these poets has placed the accents according to the ideal verse-scheme. Great freedom appears in accenting the first syllable, and shifting the accent of the second, sixth, and eighth syllables^{4).} Hovering accent is freely used.

¹⁾ Schipper, *Englische Metrik* II., p. 17—24. A. J. Ellis, *Phil. Trans.* 1871, p. 729.

²⁾ Gummere, *Handbook of Poetics* p. 172.

³⁾ Schipper, *Englische Metrik* I., p. 448.

⁴⁾ Cf. Schipper, *Englische Metrik* II., p. 17—18, 47—54. Elze, *Riss d. engl. Philologie* S. 383.

We shall now examine in detail variations from the ideal verse-scheme in the works of the four poets just named.

- I. Accented first, third, fifth, seventh and ninth syllables.
- II. Unaccented second, fourth, sixth, eighth, and tenth syllables.

I. Accented first syllable.

This is so common¹⁾ that quotation is hardly necessary. Examples may be found as follows:

1. *Waller*. Misc. I. l.²⁾ 10, 42, 63, 155. M. 3. l. 27. M. 66. l. 61, 181, 201, 204, 214, 225, 236, 243, 244, 263, 264, 285, 287; *Divine Love* I. 10, 14; II. 2; III. 9; IV. 3, 36; V. 9, 27, 29, 34, 37.
2. *Denham* (*Cooper's Hill*), has lines beginning with *under*, *Windsor*, *beauty*, *folly*, *whether*, *soldier*, etc.
3. *Dryden*.
A. A. 19, 23, 154, 515, 555, 561, 585, 864, 882, 893.
R. L. 134, 145, 413.
4. *Pope*.
Pas. I. 68, 70; Pas. III. 2; Pas. IV. 1, 76, 92. W. F. 49, 109, 114, 237; E. C. 17, 123, 135, 163, 286, 380, 393, 398, 653, 682, 683, 695, 724; R. L. II. 11, 68, 142; III. 116, 117; IV. 33, 115. E. M. I. 238, 252; E. M. II. 13, 74, 75; E. M. III. 143; E. M. IV. 49, 195, 359; M. E. I. 132, 180, 183, 208, 209; M. E. II. 1, 3, 21, 78, 148, 179; Ep. A. 23, 117, 143, 144, 203, 234, 245, 306, 401; Hor. Ep. B. II. Ep. I. 69, 149, 230, 311, 316; D. I. 11, 12, 61, 94, 111, 115, 118, 161, 311; D. II. 2, 33, 47, 122, 352; D. III. 27, 309; D. IV. 47, 107, 112, 206, 209, 215, 371, 374, 603.

¹⁾ The same usage is frequent in the German iambic verse of five accents.

²⁾ I — line: so that. I. l. 10 — the tenth line of the First Misc. etc.

Accented third syllable.

In the majority of cases where the third syllable is accented the accent hovers between the third and fourth, but the third receives as much stress as the fourth.

1. *Waller.* Misc. 1. l. 13. "Of the Fourth Edward was his noble song".

l. 33. "With the sweet sound of this harmonious lay".

M. 5. l. 57. "What vast hopes may these islands entertain".

Other examples occur as follows:

Misc. 1. l. 42, 62, 65, 86, 90, 94, 152; M. 2 l. 10, 15, 24; M. 3. l. 14, 32; M. 5. l. 46, 68, 69; M. 10. l. 12; M. 21. l. 41, 46; M. 43. l. 13; M. 46. l. 2, 5, 50, 68; M. 50. l. 16; M. 66. l. 5, 200, 206.

2. *Denham.*

From *Cooper's Hill* I have twenty-six examples, most of them as distinctly marked as the following:

"And as Courts make not Kings, but Kings the Courts".

"Were these *their* crimes? They were his *own* much more".

In his poem *Of Justice* we find: —

"Next to Wives, Parents, Children, fit respect".

3. *Dryden.*

Examples are common. I will cite but a few: —

A. A. 217. "Tread the same track".

A. A. 248. "Till thy fresh glories".

A. A. 414. "In its own wrong".

A. A. 416. "Better *one* suffer than a *nation* grieve".

A. A. 441. "Then the next heir".

A. A. 520. "From the ark, which in the Judges' days they bore".

4. *Pope.*

Pope's practice does not differ from that of his predecessors. Of numerous examples the following may be noted: —

W. F. 105. "Thus, if *small* things we may with *great* compare".

W. F. 108. "Near, and *more* near".

W. F. 148. "The youth *rush eager*".

E. C. 91. "By the *same laws* which first herself ordained".

Other examples occur: — M. 87; W. F. 25, 49, 96, 254, 322, 424, 428; E. C. 45, 74, 75, 81, 92, 185, 203, 219, 367, 368, 369, 397 etc.

Accented fifth syllable.

The stability of the accent on the fourth syllable is very marked, and the tendency to divide an accent between the third and fourth syllables has just been noted. But three accented syllables in juxtaposition would hinder the movement of the verse. In most cases we find, therefore, the fifth syllable unaccented, and in so far in harmony with the ideal verse-scheme. Occasionally, however, a hovering accent is found between the fourth and fifth syllables. In cases where the fifth syllable has an accent the sixth may be also lightly accented. Yet examples are not common, and they may be regarded as exceptional.

1. Waller.

M. 1. l. 39. "These mighty peers plac'd in the gilded barge".

l. 115. "Among the bright nymphs of the Gallick court".

l. 117. "They roses seem, which in their early pride".

M. 4. l. 36. "To frame no new church, but the old refine".

M. 54. l. 8. "The Muses' friend, tea does our fancy aid".

2. Denham.

"This scene had some bold Greek, or British bard". (Cooper's Hill).

"Fraud in the Fox, Force in the Lion dwells". (Of Justice).

3. Dryden.

H. and P. l. 10. "Was hero's make, half human, half divine".

55. "Was chased from Nice, then by Socinus nursed".

107. "By miracles, which are appeals to sense".

505. "Big with the beams which from her mother flow".

530. "Nor durst approach; till with an awful roar".

4. *Pope.*

E. C. 474. "Be thou the first true merit to befriend".
E. C. 649. "Poets, a race long unconfin'd and free".
Hor. Ep. B. II. Ep. I. 337. "Cato's long wig, flowr'd
gown, and lacquer'd chair".
Ep. A. 76. I'd never name Queens, Ministers or Kings"
D. I. 190. "*This* prose on stilts, *that* poetry fall'n lame"

Accented seventh syllable.

When the seventh syllable is accented at all, the stress is usually between the seventh and the eighth syllables. In Waller, Denham and Dryden satisfactory examples are rare. Pope's examples are more unmistakable because fixed in most cases by the antithesis.

1. *Waller.*

M. 11. l. 1. "Such was Philoclea, and such Dorus' flame."
M. 51. l. 6. "Of Eden's garden, here flows in the tide."
l. 45. "All with a border of rich fruit-trees crown'd."
l. 49. "Yonder the harvest of cold months laid up."
l. 56. "High on the Alps, or in deep caves below."
l. 57. "Here a well-polish'd Mall gives us the joy."
Lord's Prayer, 8, "Deny requests which his own hand
did pen."

2. *Denham.*

Examples are very rare.

Cooper's Hill: "But whosoe'er it was Nature design'd."

Of Justice: "Truth above all things a just Man reveres."

3. *Dryden.*

H. and P. I. 103. "Can make one body in more places
dwell."

H. and P. II. 28. You kept, and stood in the main
question dumb."

II. 316. "Some difference would arise, some doubts
remain."

4. *Pope.*

Ep. A. 101, "Hold! for God's sake you'll offend."
142. "With open arms receiv'd one poet more."
182. "And strains from hard-bound brains eight lines
a year."
185. "And he who now to sense, now nonsense leaning."
194. "And fair Fame inspires."
195. "And each art to please."
249. "May some choice patron bless each gray goose-quill."
252. "Or Envy holds a whole week's war with sense."
273. "Has Life no joys for me? or, (to be grave),"
274. "Have I no friend to serve, no soul to save?"
305. "What? that thing of silk."
329. "Now trips a Lady, and now struts a Lord."
365. "Knight of the post corrupt, or of the shire."

Accented ninth syllable.

As the tenth syllable must regularly be accented, the ninth syllable can at most have an accent divided with that on the eighth or on the tenth syllable. Examples are common, and it is necessary only to give a few references.

1. *Waller.*

M. 1. l. 19; 152; M. 2. l. 1, 7; M. 3. l. 15; M. 12. l. 22;
M. 18. l. 15, 21; M. 21. l. 3; M. 66. l. 141; M. 67. l. 29.

2. *Denham.*

Cooper's Hill, p. 3; p. 7; p. 9; p. 10.
Destruction of Troy, p. 18.

3. *Dryden.*

H. and P. I. 182; III. 296.

4. *Pope.*

Ep. A. 3, 40, 43, 48, 172, 233, 249.

Hor. Sat. B. II. S. I. 46; D. I. 37; 57, 105, 114, 190, 270.

II. Unaccented second syllable.

Examples may be found under accented first syllable.

Unaccented fourth syllable.

As already remarked, this is seldom found. A considerable number of examples occur, it is true, in Waller and Denham but the growing tendency was to preserve the accent on the fourth syllable. As will be noted, the earlier poets often allow a preposition *of, for, from, in, to, on*; a conjunction *and, that* or the inflexional syllable of a trisyllabic word to stand at this point in the verse.

1. *Waller.*

M. 1. l. 93. "In honourable fight our hero set."
104. "That sprung out of his present foe, the sea."
147. "New courage from reviving hope they take."
M. 3. l. 21. "One squadron of our winged castles sent."
M. 5. l. 40. "Her bounty and compassion to mankind."
M. 6. l. 15. "Or place her in Olympus' top, a guest."
M. 13. l. 6. "Wise Somnus to that paradise repairs."
Other examples: — M. 18. l. 30; M. 21. l. 7; M. 21. l. 37; M. 21. l. 44; M. 21. l. 59; M. 21. l. 74; M. 43. l. 19; M. 49. l. 75; M. 49. l. 80; M. 49. l. 102; M. 50. l. 8; M. 69. III. l. 63; Divine Love VI. 11; Fear of God I. 41.

2. *Denham.*

As might be expected, Denham's usage agrees in all essentials with Waller's. Of twenty-one examples collected from *Cooper's Hill* I select the following: —

"While luxury etc." p. 2.
"Or victory etc." p. 4.
"Than led by a false guide." p. 6.
"What barbarous etc." p. 6.
"His genuine etc." p. 7.
"And popular sway etc." p. 13.

3. *Dryden.*

Examples from Dryden are not very common, but he appears to have practiced no rigid exclusion of the license.

H. and P. I. 68. "O teach me to believe etc."
483. "Even those whom for rebellion etc."

490. "Tis only for transgressing etc."

II. 43. "And that we in the sacrament believe."

136. "In virtue of his holier etc."

4. *Pope.*

This license is rarely found in Pope's verse; at least not so strongly marked as in Waller and Denham. Yet an occasional line presents much the same form as in the earlier poets.

Ep. A. 4. "All Bedlam or Parnassus etc."

80. "That secret to each fool etc."

92. "The creature's at his dirty work etc."

115. "There are, who to my person etc."

166. "Each word-catcher, that lives etc."

235. "His Library (where busts etc.)."

302. "Make Satire a Lampoon etc."

314. "In mumbling of the game etc."

Hor. Ep. B. II. E. I.

173. "Or virtue or Religion etc."

382. "And great Nassau to Kneller's hand decreed."

Unaccented sixth syllable.

The peculiar character of the iambic verse of five accents makes a frequent license in the accent of the sixth syllable almost a necessity. The usage of all the poets under examination is essentially the same. In the position which theoretically demands an accent we find prepositions *in*, *of*, *from*; the relative pronoun *that*; conjunctions *and*, *or*, *than*, *that*; *to*, the sign of the infinitive; and occasionally an inflectional syllable *-y*, *-ly*, *-able*, *-ate*, which can be adapted to the rigid verse-scheme only by wrenching the accent.

Examples are so common that a few references will suffice.

1. *Waller.*

M. 1. l. 6, 8, 9, 39, 40, 71, 80, 88, 101, 115, 122, 123, 124, 135, 156, 159, 160, 168.

M. 2. l. 10; M. 4. l. 10, 12, 18, 29, 34, 35, 55, 63.

M. 5. l. 3, 9, 17, 23, 25, 31, 32, 36, 50, 52, 55, 56, 59, 65.

2. *Denham. Cooper's Hill.*

Each page furnishes several examples.

3. *Dryden.*

H. and P. I. 2, 4, 17, 20, 22, 27, 29, 50, 69, 82, 85
103, 108, 117.

4. *Pope.*

Ep. A. 7, 10, 16, 21, 30, 34, 38, 44, 56, 71, 87, 93, 96
107, 116, 128, 129, 133, 140, 149, 150, 165, 168, 169
178, 192, 194, 195, 206, 210, 219, 231, 256, 290, 294
295, 308, 311, 321, 323, 327, 334, 353, 355, 357, 364
366, 400, 401, 403, 409.

Unaccented eighth syllable.

This syllable is treated almost as freely as the sixth. The same prepositions, conjunctions, and inflexional syllables already noted recur in the place of the fourth accent. The explanation is easy from the fact that the final syllable of the verse demands the accent more imperatively than any other, and that a connective word forming part of a phrase often strongly antithetical naturally occupies the place of the eighth syllable.

1. *Waller.*

Examples everywhere. Especially in *Misc.* 66.

2. *Denham.*

Numerous examples in *Cooper's Hill* and *Destruction of Troy.*

3. *Dryden.*

Very common.

H. and P. I. 71, 75, 92, 98, 118, 128, 148, 155, 169,
187, 205, 238, 260, 407, 500.

4. *Pope.*

Ep. A: 4, 5, 26, 35, 47, 48, 50, 58, 60, 64, 70, 74, 76,
83, 84, 91, 102, 121, 126, 135, 146, 152, 156, 162, 176,
179, 181, 204, 205, 207, 214, 220, 228, 229, 263, 266,
269, 273, 279, 293, 296, 313, 328, 345, 348, 363, 365,
378, 382, 385, 386, 387, 391, 397, 399, 413, 416.

Unaccented tenth syllable.

Most of the variations in accent that we have considered add to the melody and movement of the verse by breaking the monotony of a rigid and impracticable verse-scheme. But an unaccented tenth syllable produces a contrary effect. In one sense the accent is unavoidably given to the last syllable, but if this is an inflexional syllable, the effect is either that of no accent at all, or the accent is disagreeably wrench'd. Waller was especially careful to place an emphatic syllable at the end of the line. Denham is perhaps even more careful. Pope's freedom at this point is not great when considered in connexion with the extent of his work. Dryden, on the other hand, indulges in great license. Most commonly we find in such cases a monosyllable rhyming with a word of three or four syllables. Examples may be found in class VI. of the rhymes discussed in Part II.

III.

Pauses.

The character of the verse depends materially upon the position of the verse-pauses. An excessive use of the end-pause deprives the verse of nearly all freedom of movement, while the unvarying *caesura* at one point in the verse tends no less to monotony and machine-like forms. We will examine, in the first place, the usage of the poets in placing the *caesura*, and, secondly, the development of the couplet under the influence of the final pause.

A. The Caesura.

At the outset, it must be frankly confessed that a subjective element more or less strong has to be dealt with any estimate of the *caesural* pauses. Only those persons who have not attempted to see how poets write will believe it possible accurately to weigh and measure verse. In most cases there can be but one opinion: in others the pauses are so weakly

marked that they can hardly be said to exist. As far as the very slender data furnished by Schipper's examination of R. L. I. (148 lines) make comparison possible, the results I have obtained show considerable variation from his, though the difference may consist more in difference of name than of thing. Taken broadly, however, the doubtful cases are not so numerous as materially to influence the result. The comparative tables given below show that from Chaucer to Pope the most common *caesuras* have been after the fourth, fifth, and sixth syllables. The *caesura* after the fourth syllable varies in frequency from one third to one half of the whole. Most striking in Pope's work — after his very earliest attempts — is his growing fondness for the double *caesura*, which makes in some poems about one tenth of the whole number.

Chaucer. The four principal *caesuras* which ten Brink¹⁾ finds in Chaucer have always been most common in the verse of five accents.²⁾

1. "After the fourth accented syllable."
2. "After the fifth syllable, the accent falling on fourth."
3. "After the sixth accented syllable."
4. "After the seventh, accent falling on sixth." Of these, 2 and 4 are "feminine": 1 and 3 are "masculine."

Double *caesura* often occurs.

In the tables which follow, the figures 1, 2, 3, 4, 5, 6, 7, 8, 9 at the head of the columns indicate the syllable after which the pause occurs. The double pauses, when sufficiently frequent to form an appreciable fraction of the whole, are expressed by (2—5) (4—7) etc. A pause may occur after any syllable in the verse, even after the first,³⁾ though Pope does not furnish above a half dozen examples in the poems we have examined. Dryden has three examples in the 1487 lines of *Absalom and Achitophel* and *Religio Laici*. In Waller and Denham such a pause is nearly if not quite unknown.

¹⁾ Chaucers Sprache u. Verskunst S. 178.

²⁾ See also Gummere, Handbook of Poetics p. 193.

³⁾ Gummere, Handbook of Poetics p. 150.

All these examples show no second pause later in the verse. Such double pauses as (1—4), (1—5), (1—6), (1—7) are, however, not infrequent.

We shall consider separately the simple pauses and the compound pauses.

I. Simple Pauses or Caesuras.¹⁾

Milton	No. of Lines									
		1	2	3	4	5	6	7	8	9
Vacation										
Exercise	100	9	3	36	27	21	3	1		
Waller										
Misc. I.	170		2.94	41.8	37.65	7.65	2.94	4.11		
Misc. 66 ...	310	1.935	1.29	47.09	31.61	9.355	4.19	1.		
Divine Love	292		1.027	51.37	27.97	7.2	4.45			
Of Fear of God	118	4.237		55.1	22.9	7.6	2.7			
Denham										
Cooper's Hill.	358	.4	3.07	3.07	38.93	22	20.6	4.4	1.4	
Dryden²⁾										
Absal. & Achit.	1031		5.237	4.752	37.24	22.69	17.26	6.8	1.84	
Religio Laici.	456		3.28	3.07	34.307	26.	19.17	8.3	2.8	
Pope										
Pas. I.—IV..	386	2.3		50.8	33.	4.1	.7			
W. F.	434	.73	.95	48.	31.1	7.627	.95	.95		
E. C.	744	1.4	1.76	43.14	25.	9.	5.24	1.4		
R. L. I. II. III.	468	.9	2	45.24	31.19	8.9	4.			
Temple of										
Fame	524	3.24	1.1	43.23	30.	11.06	2.67	.55		
Ep. A.	419	6.	3.	35.8	30.	12.65	5.	2.		
Hor. Ep.										
B. II. E. I..	419			44.4	31.74	9.07	5.			
D. I.—IV...1753		4.16	3	36.68	28.98	11.63	5.704	2.		

The further discussion of the pauses after the first and ninth syllables belongs to the section on double pauses.

¹⁾ The percentages of this table are mere approximations. It is quite unlikely that any other investigator would obtain precisely the same results.

²⁾ Cf. Schipper, *Englische Metrik* II, p. 212.

II. Double Pauses.¹⁾

Comparative study of the verse written between 1620 and 1740 reveals a progressive tendency to increase the number of pauses. We will as usual examine the poets in their order.

1. Waller.

The verse-structure is usually simple. Isolated examples occur where a well marked pause after the first syllable is balanced by a second pause after the fourth, the sixth, the seventh, or the ninth syllable. Somewhat more common is a pause after the second syllable, followed by an pause in the fifth, seventh, eighth, and ninth. The following forms also occur, although no single form is represented by more than five or six examples: (3—5), (3—7), (3—8), (4—6), (4—7), (4—8), (4—9), (5—8).

2. Denham.

In *Cooper's Hill* we find (1—4), (2—6), (2—8), (2—9), (3—8), (4—8), (5—8), (5—9). Of these (2—8) occurs four times, and (4—8) ten times.

3. Dryden.

Dryden essentially agrees with Denham and Waller. The forms (1—4), (1—6), (2—6), (2—7) make about two percent of the whole number of pauses in A; A. An additional percent is furnished by the other double pauses.

4. Pope.

As the final pause plays so great a part in Pope's verse, the couplet would become intolerably monotonous were it not for the variety introduced by the shifting of the accents, and by the double pauses. These are much more frequent than in the seventeenth century poems. Even in the *Pastorals* the double pauses reach seven percent: in *Windsor Forest* 7.83%; in *E. C.* 9.5%; in *R. L.¹⁾ I. II. III.* 7%; in *Hor. Ep. B. II. Ep. I.* 10%; in the *Dunciad* 8%.

¹⁾ Schipper, Englische Metrik II, 28—31.

The most common forms are (1—4), (1—5), (1—6), (2—4), (2—5), (2—6), (2—7), (2—8).

In all the poems have examined it is found that a pause very early in the verse almost necessarily compels a later compensating pause, and *vice versa*. Hence the variety of the simple pause after the first and second and the eighth and ninth syllables.

Variety due to Verse-pauses.

To attempt to record every minute variation would hardly be worth the pains, for it is rare to find two verses in a poem of fifty or hundred lines which are exactly similar. "The possible varieties of the verse with five accents is (sic) 1296".²⁾ Of these many have never been used. But this estimate does not include the numberless variations due to emphasis, choice of words, and the crowding of syllables which must be slurred; to say nothing of the increase or diminution of the number of accents, while still holding to the general scheme of five accents.

The variety introduced by Pope even into his earliest work may be best illustrated by an analysis of "The Temple of Fame." The poem contains 524 lines, or, 259 couplets and two triplets. The analysis shows the position of the pauses, and the whole is classified according to couplets.

The parenthesis indicates that whatever is included belongs to the same couplet. The letter *a* indicates an initial accented syllable; *h*, a syllable which divides the accent with the following syllable; *l* stands for an initial unaccented syllable.

For example, (a 1—4) —5 1 indicates a couplet with a double *caesura* in the first line, *viz.*, after the first and the fourth syllables: the *a* indicating an initial accented syllable. The second line has the pause after the fifth syllable. The 1 in the last column shows that but one such example occurs.

²⁾ Schipper finds only two double caesuras in R. L. I. See Eng. Metrik II., p. 217.

³⁾ Guest, Hist. of Eng. Rhythms, p. 160—161. Cf. Elze, Grundriss d. eng. Philologie, S. 382.

No. of examples	No. of examples	No. of examples			
a 1—4	1	4—7	1	5—a 7	1
(a 1—4)—5	1	(4—7)—5	1	5—8	1
(a 1—5)—4	1	(4—8)—(3—5)	1		
<u>(h 1—7)—5</u>	<u>1</u>	4—8	1	a 5—2	1
2—4	1	a 4—a 1	1	a 5—4	3
2—5	3	a 4—3	2	a 5—a 4	1
2—7	1	a 4—4	12	a 5—5	2
2—ll 9	1	a 4—a 4	4	h 5—4	2
2—a 6	1	a 4—ll 4	1	h 5—a 4	1
<u> </u>	<u> </u>	a 4—5	12	h 5—5	1
a 2—5	2	a 4—6	2	h 5—h 5	1
(a 2—8)—h 6	1	a 4—7	1		
<u> </u>	<u> </u>	a 4—(a 1—5)	1	6—4	6
(2—6)—a 4	1	a 4—(2—8)	1	6—a 4	4
(2—6)—5	1	a 4—(4—6)	1	6—h 4	1
(2—7)—4	1	<u>(a 4—8)—5</u>	<u>1</u>	6—5	3
(2—8)—5	1	h 4—h 2	1	6—a 5	1
3—2	1	h 4—4	1	6—6	3
3—3	1	h 4—a 4	2	6—7	3
3—a 5	1	h 4—5	5	<u> </u>	<u> </u>
(3—6)—ll 5	1	h 4—h 5	1	6—(a 1—7)	1
(h 3—9)—(a 2—7)	1	h 4—ll 5	1		
<u> </u>	<u> </u>	h 4—7	1	a 6—4	6
4—2	3	<u> </u>	<u> </u>	a 6—a 4	1
4—(2—6)	1	5—2	2	a 6—h 4	1
<u> </u>	<u> </u>	5—3	1	a 6—5	4
4—4	25	5—(3—7)	1	h 6—4	3
4—a 4	4	5—4	16	h 6—5	2
4—h 4	1	(5)—(4)—(4)	1	h 6—6	1
<u> </u>	<u> </u>	5—ll 4	2		
4—5	28	5—5	13	7—4	3
4—a 5	1	(5)—(5)—(6)	1	7—a 4	1
4—ll 5	2	5—a 5	2		
4—h 5	1	5—h 5	2	a 7—4	2
<u> </u>	<u> </u>				
4—6	6	5—6	5	8—6	1
4—6—4	1	5—7	1	a 8—5	1

The above analysis is far from complete, as no account is made of variety in placing of accents within the verse.

As the *Temple of Fame* is one of the simplest in metrical structure of Pope's works, one can appreciate by contrast the variety of the more complicated poems.

B. *Final pauses.*

The most striking characteristic of Pope's verse, and that which sharply distinguishes it from most of the 17th century verse of five accents is the excessive use of the final pause. Most of Pope's critics¹⁾ have noted the fact in general terms, but an exact statement of the case has never been made. The comparative tables given below show the percentages of end-stopt to unstopt lines in the works of representative poets from Chaucer to Pope. Singularly enough, Chaucer's verse, though very free in its movement, shows a lower percentage of unstopt lines than some of Waller's, which has almost no movement at all. But although Waller can hardly be said to have invented the end-stopt verse, it was without question he who, in Dryden's words "first made writing easily an art; first showed us to conclude the sense most commonly in distichs, which in the verse of those before him runs on for so many lines together that the reader is out of breath to overtake it"²⁾.

The same defect in former poets is condemned in the preface to the edition of Waller's poems, published in 1690:

"Besides, their verses ran all into one another, and hung together throughout a whole copy like the hooked atoms that compose a body in Des Cartes. There was no distinction of parts, no regular stops, nothing for the ear to rest upon; but as soon as the copy began, down it went like a larum, 'incessantly, and the reader was sure to be out of breath before he got to the end of it'. After this exaggerated picture, one is hardly prepared for so high a percentage of unstopt lines

¹⁾ Guest, Hist. of Eng. Rhythms, p. 152. Bleibtreu, Gesch. d. eng. Lit. I. 192; Engel, Gesch. d. eng. Lit. 289; Coleridge, Biog. Lit. 8; Taine, Hist. de la Lit. Angl.

²⁾ Preface to "Rival Ladies", quoted by Gosse in Ward's Eng. Poets. III. 271.

in Waller's verse as the tables show. Yet we must admit the general truth of the criticism, and agree with Gosse that Waller's poem "Of the Danger His Majesty Escaped at St. Andero" has the "full character of Augustan verse" and is the "first note of classicism in English poetry".

In the lists given below the percentages from Shakspere and from Milton's *Paradise Lost* show their usage in blank-verse.

<i>Chaucer</i>	No. of Lines	% of unstopt lines	<i>Waller</i>	No. of Lines	% of unstopt lines.
Prologue	858	10.7			
Knight's Tale	2250	14.84			
<i>Shakspere</i> ¹⁾		Ratio of unstopt to end-stopt lines			%
Love's Labour's Lost		1 : 18.14	Dedication	120	13.3
Comedy of Errors		1 : 10.7	Misc. I.	170	25.3
Two Gent. of Verona		1 : 10	IV.	64	25
The Tempest		1 : 3.02	V.	70	17.1
Cymbeline		1 : 2.52	XXXVI.	50	12
The Winter's Tale		1 : 2.12	XLVI.	134	19
<i>Milton</i>		%	XLIX.	110	15.45
Paradise Lost B. II	1055	63.1	LI.	136	14.7
Vacation Exercise	100	25	LII.	76	14.4
Psalm 114	18	22.2	LXVI.	310	13.5
Shakespear	16	31.25	LXIX.	220	20
Univ. Carrier I	18	17	Epistle XXVII.	28	28.6
" " II	34	17.6	" XXXI.	188	11.7
Arcades 25-83	58	40	Epistle XXXII.	120	20.8
			" XXXVI.	12	50 (No unstopt couplets)
			Scattered verses	106	13.2
			Of Divine Love	292	14.4
			Of the Fear of God	118	6.8
			Of Divine Poesy	130	11.5
			Miscell.	80	13.4

¹⁾ F. J. Furnivall in Dowden's Primer of Shak. p. 10.

Of Waller we note further that Epistle XXXI. is divided into four-line strophes with two couplets in each. This fact will in part account for the low percentage of unstopt lines. Of *couplets* entirely unstopt there are but two out of 94, though several are stopt only by a comma..

But Waller does not show the same care as Pope to make the limits of the couplet and of the thought coextensive.

Most of Waller's poems are short, very few of them containing a hundred lines. Excluding those poems of the Miscellanies having more than a hundred lines, we have remaining 1302 lines, in which the percentage of unstopt lines is 19.8.

The Epistles — exclusive of Ep. XXXI. and XXXII. — contain 566 lines: average, 35.3 lines: percentage of unstopt lines, 26. 3.

Denham.

	No. lines.	%
Cooper's Hill	358	24.2
Destruction of Troy	549	38.6
The Passion of Dido for Aeneas	258	28
Of Prudence	262	10.3
Of Justice	120	3.33
Progress of Learning	222	13.5
Cato Major of Old Age	952	12.8

The remarkably low percentages of the later poems are probably due to the influence of Waller, though they merely show the general direction which 17th century poetry was taking. Denham's other poems are insignificant in quantity and in quality. They comprise about one thousand verses, mostly of three and four accents.

Dryden^{1).}

	No. lines	% of unstopt lines
Religio Laici	456	20
Absal. and Achit.	1031	18.63

¹⁾ In Aurenge-Zobo, Act I., from 10—12 per cent. Cf. Schipper, Englische Metrik II. 214.

		No. lines	% of unstopt lines
Hind and Panther	I.	572	18.3
" "	II.	722	13.57
" "	III.	1298	14.5
<i>Garth.</i>			
Dispensary Cantos I—VI.	1848		9.85
Claremont		329	8.2
Miscell.		270	10.7
<i>Pope.</i>			
Pastorals I—IV.		386	2.83
Messiah		108	6.48
Windsor Forest		434	6.
Essay on Crit.		744	5.914
Rape of the Lock		794	(5.41)
Ep. to Arbuthnot		419	3.818
Hor. Ep. B. II. Ep. I.		419	7.9
" " B. II. Ep. II.		327	6.72
Dunciad I.		330	5.45
" II.		428	9.4
" III.		340	8.82
" IV.		656	6.09

The low percentages of unstopt lines in Pope's verse is in part explicable by the epigrammatic, antithetical character of the thought, which rarely demands wider limits than the couplet for its complete expression. But the verse is not always epigrammatic; and the lowest percentage of unstopt lines appears in the Pastorals.

Unstopt couplets are very rare, though Gummiero¹⁾ goes too far in saying that they do not exist. Examples occur in R. L. II. 20; 96; Hor. Ep. B. II. Ep. I. 416; D. I. 158; D. IV. 388; Gulliver II. 12.

A succession of several lines in which the thought is continued and the verse stopt by commas only is not infrequent. R. L. III. 1—4; III. 81—86; 141—144; 163—170;

¹⁾ Handbook of Poetics p. 211.

IV. 3—10; 12—16; 31—36; 71—76; V. 117—122; Ep. A. 408—413; Hor. Ep. B. II. Ep. I. 7—12; D. II. 247—250; 337—344; D. III. 219—222.

Following the example of Pope, the poets of the 18th century constructed their verse on the same model. Goldsmith's *Deserted Village* (1770) does not contain a single unstopt couplet. Most of Cowper's earlier work shows the same influence.

IV.

Alliteration.¹⁾

No account of Pope's versification would be complete which failed to treat of alliteration. But I have no space for developing the subject. Condensing the results of a protracted examination I observe:

1. Waller and Denham use alliteration with considerable freedom, especially the simpler forms, but they show no such mastery of the art of alliterative decoration as appears in Dryden and Pope. Waller rarely uses the more complicated forms, such as recur constantly in the two later poets. His most striking examples are probably the following; but they are hardly worth quoting. — Dedication 65—66, 80, 82; M. 1. l. 43, l. 46; M. 11. l. 3; M. 36. l. 5; M. 43. l. 40; M. 50. l. 32.

Denham's examples are still less striking, and are such as may be found in any poet.

2. With Dryden the case is different. It is true he writes sometimes twenty-five lines together without making the alliteration very conspicuous, but nearly all the passages where the expression rises above the ordinary level are strongly alliterative.

¹⁾ I have placed this section in Part I., although alliteration is nothing but a form of rhyme. Pope uses alliteration purely as an ornamental feature, and treats it more as an accidental than as an essential element of his verse.

He is fond of the compound forms a b a c b c; a b a b; etc., and carries the alliteration easily through several lines. Examples are so numerous that reference is almost unnecessary. The following passages are especially notable: — R. L. 1—2; H. and P. II. 559—560; 563; 573; 569—570; 630—631; 650—651; III. 1—2; A. A. 575—576.

3. Pope.

Almost every variety of use to which alliteration can be put is to be found in Pope's verse. Most commonly it serves to strengthen the antithesis. In the imitative effects of which Pope was so fond¹⁾ the words are chosen according to the principles of alliteration. The Pastorals are full of such "word-painting". The beginning of the Fourth Pastoral is a series of complicated alliterations continued throughout seven lines.

More striking still is the imitative passage in E. C. 366—381.

In many cases where alliteration occurs it must be the result of unconscious habit, but all the more striking passages were the outgrowth of conscious effort. This is especially evident in the satires, where in some cases almost every word is subordinated to the alliteration.

"Puffs, powders, patches, bibles, billet-doux".

R. L. I. 138.

"Men, monkeys, lap-dogs, parrots, perish all".

R. L. IV. 120.

Reference to the following passages will show to what extent Pope had studied the words which he used, and the skill with which he contrasted different sounds in the same line: — Ep. A. 8; W. F. 25; E. C. 50, 53; D. I. 6; D. II. 5, 18; D. III. 143—144.

One of the most complicated examples is the following: —

"And Noise and Norton, Brangling and Brevial,
Dennis and Dissonance, and captious Art,
And Snip-snap short, and Interruption smart,

¹⁾ Cf. Pope, *Preface to Homer*: "I have endeavoured at this beauty".

And Demonstration thin, and Theses thick
And Major, Minor, and Conclusion quick".

D. II. 238—242.

This may be compared with the almost equally striking passage in D. III. 114—115.

Expletives.

One improvement which we owe to Pope is the avoidance of the expletives *do*, *does*, *doth*, *did*, *didst*. Waller used them to excess in order to fill out the line. Denham and Dryden do the same. Pope, on the other hand, finished his verse so carefully that he had no room for useless words. Whenever his ten syllables were hard to find he resorted to other devices. Of course in questions and emphatic expressions as well as in the inverted conditional present forms he uses *did*, because there is nothing else to use. R. L. I. 98; III. 8. Ep. A. 27; 111; 125; 151; 153; 157; 190. An example of such forms as *does appear*; *do stand*; *do tear* would be difficult to find in Pope's verse.

In Waller we find numerous examples as follows. —

Misc. LVI. (310 lines) v. 54; 106; 131; 134; 182; 216; 225; 227; 267; 290.

Misc. LIX. (220 lines) Canto I. v. 4; 7; 13; 21; 38; 55; 61; 72; Canto II. none; Canto III. 51.

Of Divine Love (292 lines) has eleven examples.

Of Fear of God (118 lines) „ thirteen „

Of Divine Poesy (130 lines) „ nine „

Denham's Cooper's Hill (358 lines) furnishes twenty examples.

In Dryden's *Absal. and Achit.* are twelve examples, as follows: v. 8; 11; 15; 59; 116; 164; 171; 324; 643; 737; 740; 942.

In justice to Waller, Denham and Dryden it must be noted that the expletive is equally common in seventeenth century prose, but in both prose and poetry the effect is weakening.

Unfinished lines.

An occasional verse is found in Denham and Dryden with no more than six or eight syllables. Not a single example of this sort occurs in Waller or Pope.

1. *Denham.*

Destruction of Troy pp. 19, 25, 29, 33.

Dido and Aeneas pp. 82, 85.

2. *Dryden.*

A. A. 87; R. L. 84.

V.

Summary.

Gathering together the results of our examination we may record the following conclusions: —

The first question is that of regularity and conformity to the laws of a rigid verse-system. As regards the placing of the accents Pope shows unusual care in making the verse-accent and the word-accent coincide. In this particular he is not inferior to the best of the English poets. Waller and Denham and Dryden were at least not so uniformly careful. In other respects the difference between these four poets as regards accent is very slight. Pope may at least set up the claim that he moved more freely than his predecessors in the narrow limits which he marked out for himself, but statistical examination yields much the same results for them all. There are regularly the same licenses, and these inhere in the very nature of the verse itself. Minor differences have already been pointed out.

In the matter of pauses the contrast is more striking. The final pause as employed by Pope reduces a poem to a series of independent couplets, to a degree that no poet before him had regularly practiced. As the couplet is, so to speak, thrown upon its own resources, the tendency rapidly increases to secure variety by breaking the lines, that is, by

increasing the number of pauses. In this manipulation of pauses, Pope had certainly no superior. He showed too his mastery of the couplet in the skill with which he adorned it with alliteration, compacted it by excluding all superfluous words, and by a directness of expression that frequently fails in Waller and Denham. The latter is especially fond of weak inversions.¹⁾ This multiplication of pauses is but one result of Pope's excessive use of epigram and antithesis. The epigram certainly influenced in a very high degree the form of his verse, but our plan has forbidden us to take more than passing notice of the fact. If however we would condense into one word the peculiarity of Pope's verse which more than any other distinguishes it from that of his predecessors we must call it *pointed*.

To determine exactly how much Pope owed to his seventeenth century models is not easy. Denham²⁾ furnished Pope the hint for *Windsor Forest*, but as regards versification, Denham's influence on Pope was well-nigh nothing. As the most careless reader observes, Pope's verse written before the *Rape of the Lock* has a certain tameness that seldom or never appears in his later work. This early verse seems to show most plainly the study of Waller. From him Pope learned what to avoid. Waller's verse is "correctly cold and regularly low", but almost wholly destitute of human interest. From him Pope could learn uniformity in placing the accents and the pauses, and neatness in the division into couplets. The alternation of monosyllables with words of two and three syllables could also be learned from Waller. But when we put all together we have nothing but a series of negative precepts, the influence of which on Pope's verse can indeed be plainly traced, but which are so overlaid by Pope's positive qualities that the casual reader would hardly suspect that the fundamental characteristics of the verse were the result of deliberate study.

¹⁾ Pope himself is prone to this sin in the *Essay on Man*, which is by no means the faultless piece of versification that some critics have called it: Johnson condemns it as "unnecessarily laboured".

²⁾ Waller's poem *The Park* may have had some influence. See Johnson's *Life of Pope*.

The wide range of Dryden's work makes almost any generalization dangerous. Yet if we judge him by his best poems and put these in comparison with the best of Pope's, we may venture a few conclusions. As a poet Dryden possessed qualities¹⁾ which Pope utterly lacked. Pope is essentially a satirist, while Dryden is a master of almost every variety of poetic style. Confining our view to the satirical work of the two poets, we must feel that in breadth of view, in rapidity of movement, in rhetorical magnificence, Dryden holds a position which Pope never reached. As regards the form in which these qualities appear Pope shows to more advantage. Dryden was careless and usually in a hurry.²⁾ His best sarcasms are perhaps as brilliant as Pope's, but they lack that delicate, gentlemanly tone which is so marked in the famous portrait of Addison in the *Epistle to Arbuthnot*. Pope could patiently distil his venom drop by drop and be content to use just enough to accomplish his purpose. In other words there is an artistic self-control in Pope's satires which I fail to find in Dryden's. The older poet moves against his adversary in a whirlwind of wrath which too often renders him indifferent to the finish of the weapons he employs. The essence of Pope's satire is the epigram, and the unit of expression is the couplet. To the epigram the form is subordinated. Alliteration, carefully chosen epithets, whatever in fact can heighten the brilliancy of the twenty syllables of the couplet, are used with the nice perception for harmony of sound and deadliness of execution which only the artist in words can feel. The two poets are representative of two great classes³⁾ into which the writers of heroic verse may be divided, — the one rigidly exclusive of whatever is inconsistent with the strictest rules of versification; the other, less concerned about the form than the substance.

¹⁾ Cf. Sir J. Mackintosh. Quoted by Allibone; Cowper, Letter to Unwin, Jan. 5, 1782, *Ibid.*

²⁾ Pope wrote rapidly, but criticised unsparingly. Says he: "It was as pleasant to me to correct as to write". Preface to *Works*, 1717.

³⁾ Schipper, *Englische Metrik* II., 217—218.

pe's debt to Dryden¹⁾ is incalculable,²⁾ but long and patient study of every technical detail made him a more consummate master of versification than the author of *Absalom and Achitophel*.

¹⁾ Pope himself says: "I learned versification wholly from Dryden's works, who . . . would probably have brought it to perfection had he not been obliged to write so often in haste". Spence — *Anecdotes* — cited by *Allibone*.

²⁾ Cf. Deetz, Alex. Pope. Ein Beitrag etc.

Part Second.

Rhymes.

I.

As already remarked, all but 1468 of Pope's 15851 lines are in the form of the iambic pentameter couplet. In Part First we have excluded the 1468 lines of the minor poems from our examination. In the consideration of the rhyme system, we shall consider the whole body of Pope's verse in comparison with the usage of the chief poets of the seventeenth century.

Following the plan of Part First we shall examine the elements which compose his verse-endings, and in particular the question as to how closely Pope follows the standard of ideal correctness in his rhymes. This question compels a minute examination of the usage of seventeenth century poets, and a somewhat detailed discussion of the pronunciation of Pope's time in so far as the scanty and inaccurate contemporary authorities render it possible.

Pope's favorite rhyme is that of a monosyllable with a monosyllable. Next in frequency are the rhymes of monosyllables and dissyllables. Dissyllables with dissyllables are rare. A possible explanation may be found in the fact that about three fourths of the dissyllables accent the first syllable, and are therefore available only in feminine rhymes. Study of the comparative tables which follow will show that Pope was careful to avoid polysyllabic rhymes. Of monosyllables rhyming with tetrasyllables we find but seven examples in

<i>Denham.</i>	No. of lines	Number of couples	Number of triplets	Number of monosyll.	Mon. + + disyll.	Mon. + + tri syll.	Mon. + + tri syll. 5 syll.	Mon. + + tri syll. 6 syll.	Mon. + + tri syll. disyll.	Dissyll. + + tri syll.	Dis. + + tri syll.	Dis. + + tri syll. 5 syll.	Tri syll. + + tri syll.	Tri syll. + + tri syll.	
Cooper's Hill	358	179	0	60.33	28.4	2.23	1.11		5.59	2.23					
<i>Dryden.</i>															
Absalom and Achitophel	1031	516	3	52.67	29.45	7.34	2.32		5.04	2.	.59	.15	.35		
Religo Laici	456	219	6	52.	25.57	5.5	1.37		11.9	2.74	.5	.5			
Hind and Panther	2592	1008	192	50.1	30.75	7.043	2.6	.3	5.5	2.49	.5	.2	.1	.1	
<i>Pope.</i>															
Paa. I—IV; W. F. and Messiah	928	464	0	65.7	30.60				3.7	.2					
Essay on Criticism	744	360	8	55.1	31.36	4.44	.3		4.1	3.	.3				.7
R. L. I—V. . . .	794	397	0	60.53	31.7	1.73	.25		5.3	.72					
Essay on Man. I—IV. . . .	1304	652	0	58.46	29.6	4.14	.6		4.6	2.	.15	.15			.15
Moral Essays I—V. . . .	1235	616	1	64.8	26.75	3.24	.15		3.6	1.30	.15				.15
Ep. to Arbuthnot	419	208	1	65.8	25.	5.3			3.36	.49					

the poems here examined. The chief difference to be noted between Dryden and Pope is the greater freedom of Dryden in the use of polysyllables. Denham and Waller agree closely, as might be expected from the fact that Denham learned his versification from Waller. In the opposite table, the percentages of the various rhymes are given under the proper headings.

The triplet is so sparingly represented in all these poems except Dryden's *Hind and Panther* that no important conclusions can be deduced from the data. In the triplets of *H.* and *P.* the following percentages are found: —

1) M. + M. + M. = 37; M. + M. + D. = 36.45;
M. + D. + D. = 11.46; M. + M. + Tr. = 4.7;
M. + D. + Tr. = 5.7.

Eight other triplets show as many varieties.

The few feminine rhymes are too rare to make classification possible.

The most striking feature of the tabular exhibit is the regularity with which nearly the same percentages recur in the same poet, and the comparatively small variation in usage in poems representing two periods a hundred years apart. That the figures really represent a difference of style can be easily verified by reference to the works themselves.

Triplets.

The triplet cannot be regarded as a very happy metrical device. The effect of three consecutive rhymes is monotony — a fault to which Pope's verse at best is only too prone. In a few instances, as in Hor. Ep. B. II. Ep. I. 267, and, notably, Ep. A. 323, the effect is very striking; but wisely for his fame, Pope nearly abandoned the triplet when he struck out into original work. It is worth noting that J. M. and T. S. contain 39 of the 80 examples cited.

Of Pope's predecessors, Cowley and Dryden show most partiality for the triplet. Milton does not use it at all. Waller

¹⁾ M. = monosyllable; D. = dissyllable; T. = trisyllable.

has three examples: — Misc. 62. l. 41; M. 69, canto I. 33; M. 69 canto II. 35.

Denham's *Cooper's Hill* — his most carefully finished work — contains no triplets. *The Destruction of Troy* in 559 lines has six examples. No others are found in Denham's works. An examination of Dryden yields the following results:

	No. of lines	Triplets
Absalom and Achitophel	1031	3
Religio Laici	456	6
Hind and Panther Parts I—III. .	2592	192

Garth is far more sparing. In the 1848 lines of *The Dispensary* triplets are found as follows: — Canto I. has 6; C. II. has 1; C. III., 3; C. IV., 4; C. V., 3; C. VI., 4: in all, 21. *Clarendon*, with 329 lines, has 3 triplets. The short miscellanies make about 270 additional lines, and contain 8 triplets. In about 2450 lines we find, then, but 32 triplets; while in a poem of 49 lines dedicated by Codrington to Garth there are 9.

In Pope the triplets are distributed as follows:

E. C.	J. M.	780
23	153	799
136	284	802
143	315	
156	328	W. B.
315	385	25
328	456	192
341	487	287
326	520	302
Sappho to Phaon	549	431
209	552	
T. F.	617	Theb. of Stat.
165	620	115
470	654	162
	679	173
		236

Theb. of Stat.		50	B. II. Ep. II.
277		87	87
312			120
327	M. E. I.	155	171
370			
383	Ep. A.		Sat. of Donne IV.
404	323		21
457	Hor. Ep.		Epil. to Sat. II.
532	B. I. Ep. I.		1
585	107		168
600	140		205
637	143		Hor. Sat. B. II. Sat. IV.
688	152		193
707			
718	B. I. Ep. VI.		Ep. to Craggs.
739	11		5
744	60		Basset-Table.
769	107		3
822	B. II. Ep. I.		6
	267		Dryope.
Vert. and Pom.			73
45			

Feminine rhymes.

Feminine or double rhyme was very commonly¹⁾ in use with the poets of Elizabeth's time. The seventeenth century poets who wrote in ten-syllable rhyming couplets seem to have avoided it. None of the poets under examination furnishes more than a few scattered examples.

Shakspere's fondness for feminine endings in his blank-verse stands in marked contrast to the usage of the rhyming poets of the 17th and 18th centuries. The percentage of double endings in sixteen plays is as follows:²⁾

¹⁾ Marsh, Lect. on the Eng. Lang. p. 534. Guest, Hist. of Eng. Rhythms p. 120.

²⁾ Herzberg, quoted in Dowden's Primer of Shak. p. 44. Cf. Ben. Jonson's usage, *Anglia* X. 512—521.

Love's L. L.	4	Rich. III.	18
Tit. Andr.	5	As you Like It	18
K. John	6	Troilus and Cress.	20
Rich. II.	11.39	All's Well	21
Com. of Errors	12	Othello	26
Two Gent. of Ver.	15	Winter's Tale	31.09
Merch. of Venice	15	Cymbeline	32
Taming of Shrow	16	Tempest	33

Milton occasionally indulges in a double rhyme. Nine examples are found in his ten-syllable rhyming verse: — one in *Ps. 114*; six in the *Vacation Exercise*; one in the *Lines on Shak.*; and one in *Univ. Carrier II*.

Waller has only the following five examples: — *Miscel. XXI.* 85 *merit spirit*, which perhaps should not be counted; *XXXIX. 5*; *LXIX. Canto II. 27*; *Epis. XXVI. 11*; *XXXI. 145*.

Dryden avoids the double rhyme, though we find a few examples, as follows: *Absol. and Achit.* 523; 551; 557; *Rel. Laici* 242; *H. and P. I.* none; *H. and P. II.* 139.

Pope uses double rhymes very freely in his verse of *four* accents. In a *Song* of 32 lines¹⁾ every second rhyme is double. In his verse of *five* accents the double rhymes are not numerous, but they are found scattered through nearly all of his poems, even those which are most highly finished. In some cases he seems to be intending a humorous effect, as in, — “easy please ye”;²⁾ “saint it paint it.”³⁾

The following list is perhaps complete.

E. C.	Jane Shore	185	E. M. IV.
442	23	W. B.	204
546	27	84	277
663	33	180	
R. L.	41	236	
III. 153	43	300	15
IV. 127		327	19
V. 115	47	409	63
			163

¹⁾ Page 478.

²⁾ Page 470.

³⁾ M. E. II. 15.

193.	B. II. S. II.	126	D. III.
291	165	256	115
M. E. III.	167	258	285
19	Hor. Ep.	Ep. to Sat.	D. IV.
M. E. IV.	B. II. Ep. I.	I. 7	151
117	197	9	215
Ep. A..	B. II. Ep. II.	50	251
45	44	105	Ep. II.
51 185	66	II. 96	To Blount
61 213	218	D. I.	27
163	226	87	
Hor. Sat.	298	211	
B. II. S. I.	Sat. of Donne	D. II.	Fifteen additional examples are found in Miscellaneous short poems.
25	II. 35	23	Only the verse of five accents has been considered.
39	IV. 56	135	
41	82	209	
71	90	369	

Repeated rhymes.

In the *Essay on Criticism*¹⁾ Pope condemns monotony in rhymes. He was perhaps not aware how often he had repeated himself. It was always dangerously easy for him, even in his best work, to bestow his chief care upon the antithesis and to let the end-syllables shift for themselves. The aesthetic question as to how great variety in choice of rhyme is desirable does not belong here. Pastorals — of the 18th century sort — have their own peculiar set of rhyme-tags: — “sing spring”; “dews Muse”; “throng song”; “show’rs flow’rs”; “grove love”; “praise lays”; “plain swain”; while the satires are no less clearly marked off by “leer sneer”, “quill still” “prate state”, “rule fool”, “Ribalds Tibalds”. All of the later satirical work shows a marked improvement in choice of striking terminal syllables, although Pope never freed himself

¹⁾ E. C. 348—353.

entirely from the stereotyped¹⁾ forms in which his earliest verse abounds. The extent to which this repetition is carried may be in part seen in the lists of apparently false rhymes which are given later.

Some of the most commonly recurring rhymes have little justification except their convenience. We find, however, *lore* rhyming constantly with *prove* and *move* and their compounds. *Rise* lets us expect *eyes* or *skies*; *long* leads us to *song*; *sing* to *spring*; *strains* to *plains*; *air* to *fair*; *arts* to *parts*; *glade* to *shade*; *shore* to *more*; *yield* to *field* and *field* back again to *yield*; *breeze* to *trees*. In T. F. 406 we have *done throne*; in 412 *throne known*; in 418 *unknown throne*. In J. M. 79—82 we find *life wife*; *nice adrice*, with the same vowel sound four times repeated.

This poverty of rhyme could be illustrated without end, but the gain would be small. Pope merely furnishes an additional illustration of the difficulty an English poet has in finding words which harmonize in sound and are not too widely dissociated in sense. Walker's Rhyming Dictionary gives a list of "five or six thousand words or endings without rhyme";²⁾ while the average number of rhymes for words that rhyme at all is less than three. Pope could not go beyond his material.³⁾

II.

False rhymes.

A. A far more important question than any we have yet considered is this: How far do Pope's rhymes deviate from the received pronunciation of his day? How much importance is to be attached to his rhymes as indicating the direction which the English tongue took in the 18th century? One

¹⁾ John Dennis found the rhymes of E. C. "trivial and common". Quoted by Allibone.

²⁾ Marsh, Lect. on Eng. Lang. p. 501.

³⁾ Ibid. p. 515.

might infer from the ordinary criticism¹⁾ that his work was well-nigh faultless. Yet a 19th century reader, approaching Pope's works for the first time, and unfamiliar with any poetry earlier than that of the present century, could not fail to be impressed by the apparent incorrectness of great numbers of the rhymes. The question at once presents itself: Is the proportion of apparently false rhymes in Pope's verse excessive? Ellis finds less than fifty false rhymes²⁾ in the 17368 lines of the *Canterbury Tales*. I have gone through the rhyming poems of Longfellow — somewhat more than 30000 verses — and found less than a hundred rhymes which are false if we apply the same standards as we use in judging Pope.³⁾ From the list I exclude such rhymes as *treachery eye*, objection to which is somewhat subjective; the continual rhymes of *again*, with two sounds (ee) and (e), which are correct enough, and the everywhere recurring feminine rhymes. With rare exceptions Longfellow's faulty rhymes show the usual licenses in *love* and *above*, with *move* and *prove*; as well as too great freedom in joining words like *record sword*, *sword lord*, *North forth*, *words chords*. In most other respects Longfellow's rhymes are remarkably correct.

Turning now to Pope, we find that the 15851 verses contain between six and seven hundred rhymes not in harmony with received 19th century pronunciation. This count excludes the repetitions, which, if counted, would give almost twenty false rhymes to Pope for one to Longfellow. Comparison of Pope's verse with Tennyson's leads to a similar result.

It needs no demonstration to show that in the face of such facts as these no very high claims to correctness in

¹⁾ Hazlitt is an exception. He remarks: "Pope's rhymes are constantly defective, being rhymes to the eye instead of the ear". Lectures on the Eng. Poets. Lect. IV.

²⁾ Ellis, Early Eng. Pron. I. 249.

³⁾ Weiser finds but 76 false rhymes in Byron and apparently still fewer in Pope. See *Anglia* I. 273—74. Weiser is, however, not a very safe guide.

rhyming can be set up for Pope unless he can be shown to have followed the pronunciation of his time. Unfortunately the exact determination of the truth is in many cases well-nigh impossible, as may be seen from a consideration of the following facts: —

1. There is even yet no uniform standard of pronunciation in England, to say nothing of America.¹⁾

2. English spelling is archaic,²⁾ and the progress made in pronunciation is but faintly shadowed forth in the form which English words now present. "The printers became the main arbiters in questions of orthography."

3. Pope wrote in the 18th century, at a time when the great variety³⁾ of pronunciation which had prevailed in the 17th century was beginning to conform to the usages of to-day. Pope is peculiarly interesting to study from a philological point of view, as he represents in his rhymes nearly all the changes of the transition period.⁴⁾ As convenience dictates he uses the newer pronunciations side by side with those of the century preceding. Dryden had done the same⁵⁾ in his day.

4. The first pronouncing dictionary of the English language is that of Thomas Sheridan⁶⁾ in 1780. Buchanan's work⁷⁾ important as it is, can not be relied upon in every particular, and it is as late as 1766. For the direct testing of a given pronunciation used by Pope we are therefore thrown back upon the fragmentary works on pronunciation enumerated by Ellis⁸⁾, who has gathered from every side the orthoepical treatises from 1530 to 1780.

5. If these authorities were more numerous and more complete than they are, our task would by no means be an

¹⁾ Sweet, Hist. of Eng. Sounds. p. 201. Ellis, Early Eng. Pron. I. 23; II. 630; IV. 1215—16.

²⁾ Sweet, Hist. of Eng. Sounds p. 202, p. 67; Skeat Prin. of Eng. Etym. p. 330. Koch, Hist. englische Gram. I. S. 23.

³⁾ Ellis, Early Eng. Pron. I. 26.

⁴⁾ Ellis, Early Eng. Pron. IV. 1083.

⁵⁾ Ibid IV. 1033. ⁶⁾ Ibid I. 48. ⁷⁾ Ibid I. 47.

⁸⁾ Ibid I. 31—42; See my list of authorities: works marked*.

easy one. Philological science in the 18th century was at a low ebb. The few treatises that we have are far from scientific. No consistent symbols for representing sounds had been invented. The thought of a phonetic alphabet had more than once occurred to scholars,¹⁾ but no large work had been carried through on a scientific plan. The defects²⁾ of the ordinary Roman alphabet are so great that the ordinary spelling tells us well nigh nothing of the sound, and the key-words given are as great a puzzle as the words whose pronunciation is in question.

6. Furthermore, the influence of these treatises upon the pronunciation of the time is not easy to trace. With few exceptions they were the work of comparatively obscure men whose names would not carry weight. Nor have we proof that Pope had seen and used any of these books, though such a work as Wallis's Grammar (1653—1699) or Bailey's Dictionary (1728) might have found a place in his library. Practically, however, Pope had no fixed standard to follow. He died in 1744, twenty-two years before Buchanan's work appeared.

7. From the foregoing considerations it is evident that even had we been living in Pope's time, it would not have been easy to fix with certainty the "correctness" of a given pronunciation. Dialectical variations must have been much more striking at that time than now. Pope's most intimate literary associates had been educated in different parts of the country, and must have exhibited numerous minor variations in their pronunciation. In the variety of pronunciations prevalent in England in the last quarter of the 17th and the first half of the 18th centuries, authorities like Cooper and Jones and the Expert Orthographist gave the pronunciation which suited them best, or which they had most frequently heard, and ignored or condemned all others. The fact "that each of the

¹⁾ Ellis, Early Eng. Pron. I. 41; Sweet, Hist. of Eng. Sounds p. 202.

²⁾ Sweet, Hist. of Eng. Sounds p. 69. Whitney, Language and the Study of Language p. 460—469.

authorities probably" refers to a pronunciation "prevalent twenty or thirty years before the actual date"¹⁾ does not greatly facilitate the solution of the problem. In any case "a rigorously mathematical method is quite impracticable in such an investigation, which can only be carried out by a process of cumulative reasoning based on a number of independent probabilities".²⁾ We can therefore afford to neglect no source of information, however apparently trivial.

8. When we turn to the poets contemporary with Pope we find no consistent guides. Each seems to have taken his rhymes ready-made from the poets of the generation preceding, and to have justified the practice by pronunciations still to be heard in that day from the lips of older speakers. The repeated use of a rhyme is then no proof that the indicated pronunciation would have found universal acceptance, or even been justified by prevalent usage.³⁾

9. It is quite possible that in some cases Pope anticipated the pronunciation of a later generation. What appears perfect to us may have been an innovation to his readers.

10. It is almost superfluous to add that each class of words must be determined by itself, as no general law governing the sound of an alphabetical symbol can be formulated. Within certain limits general statements can be made, but even these must be based in many cases upon assumptions of doubtful validity, and the universality of the general principle must be limited by unexplained exceptions. How unsafe it is to trust ourselves to purely etymological considerations is shown by the numerous variations which the contemporary authorities exhibit in the pronunciation of the same word. At best, we must often be content to doubt or to decide from analogy.

The varieties of rhymes are so numerous and the licenses often so great that a strictly logical classification is not pos-

¹⁾ Ellis, Early Eng. Pron. I. 49.

²⁾ Sweet, Hist. of Eng. Sounds p. 26 (Ed. of 1874).

³⁾ Ellis, Early Eng. Pron. III. 865; IV. 1036.

sible. Some repetition is therefore inevitable, but as far as practicable this is avoided by cross-references.

In the fourth volume¹⁾ of his treatise on Early English Pronunciation Mr. Ellis has arranged a few of the rhymes of the eighteenth century with critical remarks. Among these are eighty rhymes of Pope. The twelve groups which he makes correspond to the groups into which the rhymes of Dryden²⁾ and other seventeenth century poets are divided. With some modifications we have adopted the same plan, though the great number of our examples has compelled more minute subdivision. Our arrangement in general is as follows: —

- I. Alphabetical index³⁾ of Pope's rhymes.
- II. Classified groups of Pope's rhymes.
- III. Illustrative seventeenth century rhymes.
- IV. Contemporary pronunciations.
- V. Discussion.

Alphabetical Index of Pope's Rhymes.

The Roman numerals refer to the classes in which the rhymes are discussed.

abhor	VIII. E.	ador'd	XI. A.	air	III.
more		Lord		star	
abhors	VIII. E.	adores	VIII. D.	alcove	X. A.
whores		pow'rs		love	
aboard	XI. A.	adorn'd	XI. A.	alone	VI. D.
Lord		mourn'd		consolation	VII. A.
abode	VIII. E.	afar	I. A.	alone	VIII. A.
God		war		none	
abodes	VIII. E.	affairs	IV. A.	alone	VIII. A.
nods		ears		one	
above	X. A.	afford		alone	
grove		Lord }	XI. A.	shown	VIII. A.
above	X. A.	word		none	
Jove		Air	III.	alone	
		Issachar		sun	VIII. A.

¹⁾ Pp. 1083—1084; ²⁾ pp. 1034—1036.

³⁾ Most of the rhymes of class VI. are intentionally excluded.

{ along		bear	IV. A.	between	IV. B. 8.
strong	X. B.	appear		been	
tongue		{ bears		blood	VIII. L.
Also		{ appears	IV. A.	food	
tales	I. C.	hairs		blood	VIII. K.
amours		bear	IV. A.	good	
doors	VIII. H.	ear		blood	VIII. K.
aminal		bear	IV. A.	stood	
tail	IV. B. 2.	fear	IV. A.	blood	
appears		bears	IV. A.	wood	VIII. K.
bears	IV. A.	Gazetteers		blows	
appear	IV. B. 2.	bear	IV. A.	boughs	VIII. D.
minister		spear		board	
appear	IV. A.	bears	IV. A.	lord	XI. A.
prayer		steers		boast	
appear	IV. B. 2.	bear	IV. A.	frost	VIII. G.
regular		year		boast	
appear'd	I. B.	{ bear		lost	VIII. G.
reward		{ prepare	I. B.	bohea	
approve		war		tea	IV. A.
love	X. A.	bears	III.	born	
are		stars		return	XI. A.
care	III.	beat	IV. B. 4.	born	
arms	I. A.	set		turn	XI. A.
warms	XI. A.	been	IV. B. 8.	borne	
atmosphere		queen		adorn	XI. A.
air	IV. A.	been	IV. B. 8.	brain	
avarice		seen		again	II. B.
vice	IV. B. 10.	been	IV. B. 8.	bread	
aver		sin		shade	IV. A.
hear	IV. B. 4.	beget	V. A.	break	
awake		wit		crack	IV. B. 3.
speak	IV. A.	begun	VIII. A.	break	
away		tone		neck	IV. B. 3.
tea	IV. A.	beheld	IV. B. 4.	breast	
Baal		conceal'd		east	IV. B. 4.
call	I. D.	beheld	IV. B. 6.	breast	IV. B. 4.
barrier		shield		feast	
near	IV. B. 2.	besieg'd	VI. G.	breath	
bass		oblig'd		teeth	IV. B. 5.
ass	I. C.	besiege ye	VI. G.	breathe	
beams		oblige ye		beneath	XII. C.
Thames	IV. A.	bestow'd	VIII. E.	breed	
		God		overspread	IV. B. 5.

brought	XII. B.	carouse	XII. C.	compare	I. B.
draught		house (S.)		war	
brought	XII. B.	chagrin	IV. B. 8.	campelling	XII. B.
fault		spleen		Helen	
{ brow		chair	III.	complain'd	IV. B. 1.
{ bow	VIII. D.	are		land	
{ below		chair	III.	compose	VIII. B.
brow	VIII. D.	were		vows	
glow		charms	I. A.	conceive	IV. B. 7.
brow	VIII. D.	warms	XI. A.	give	
grow		Charron	VIII. M.	conveys	
brow	VIII. D.	buffoon		operas	VI. F.
flow		chas'd	I. C.	cord	
brows	VIII. O.	pass'd		word	XI. A.
ooze		chaste	I. C.	cou'l'd	VIII. K.
bruis'd	IX. A.	last		blood	
confus'd		cheat	IV. B. 4.	court	XI. A.
burn	XI. A.	forget		short	
mourn		cheat	IV. A.	course	XI. A.
burn'd	XI. A.	great		horse	
scorn'd		chose	VIII. H.	cowl	VIII. O.
call	VI. B.	lose		fool	
equivocal		civil	V. A.	crave	II. A.
came	I. C.	devil		have	
Jerusalem	IV. B. 1.	clear	IV. A.	creature	IV. A.
caprice	VI. G.	thero		greater	XI. A.
nice		clerk	XI. B.	cries	
caprice	VI. O.	dark		noise	VII.
vice		coast	VIII. G.	cross	VIII. F.
car	I. A.	toss'd		engross	
war		coins	VII.	crowns	VIII. D.
care	III.	dines		owns	
are		come	VIII. M.	cure	IX. A.
care	IV. A.	doom		poor	
sphere		come	VIII. A.	damn	XII. C.
care	IV. A.	home		man	
shear		come	VIII. M.	dared	III.
care	IV. B. 2.	drawing-room		hard	
vingear		come	VIII. M.	dare	III.
care	I. B.	dressing-room		were	
wear		come	VIII. M.	days	
		comh		ease	IV. A.

days	IV. A.	doom	VIII. H.	endu'd	VIII. N.
pease		Rome		good	
days	II. B.	door	VIII. H.	endure	
says		poor		poor	
dead		down	VIII. D.	engross	
read [Pres.]	IV. B. 4.	own		Ross	VIII. F.
Ind.]		draught	XII. B.	enjoy	
dear	IV. A.	thought		luxury	VII.
there		draws	I. D.	err	
debate	I. C.	was		singular	IV. B. 2.
at		driv'n	V. A.	esteem	
debate	I. C.	heav'n		them	IV. B. 9.
that		dull	VIII. M.	ev'n	IV. B. 4.
declare	III.	fool		heav'n	V. A.
are		dull	VIII. M.	evil	
delight	IV. B. 10.	school		devil	V. A.
wit		{ dwell		{ eyes	
desert	XI. B.	{ feel	IV. B. 9.	{ rise	XII. C.
heart		{ steel		{ precipice	
design	VII.	ear	IV. A.	face	
coin		air		brass	I. C.
design	VII.	ear	IV. B. 2.	face	
join		Gulliver		glass	I. C.
detest	IV. B. 4.	ear	IV. B. 2.	farewell	
feast		parterre		meal	IV. B. 4.
devil	V. A.	{ ear		fate	
civil		{ repair	IV. A.	seat	IV. A.
disapprov'd	X. A.	{ there		fault	
lov'd		ear	IV. B. 2.	ought	XII. B.
distress'd	IV. B. 4.	Westminster		fault	
increas'd		{ earth		thought	XII. B.
divine	VII.	{ birth	XI. A.	feast	
coin		{ forth		blest	IV. B. 4.
divine	VII.	ease	XII. C.	feast	
join		peace		rest	IV. B. 4.
divine	VI. G.	ease	IV. B. 2.	feast	
Racine		provinces	VI. E.	taste	IV. A.
domes	VIII. H.	eats		feature	
hecatombs		threats	IV. B. 4.	Nature	IV. A.
done	VIII. A.	effort	XI. A.	feel	
throne		court		mill	IV. B. 8.
doom	VIII. M.	embr'd		figure	
come		blood	VIII. L.	bigger	XII. A.

fierce	V. B.	frown	VIII. D.	gone	VIII. B.
verse		stone		unknown	
find	VII.	full	VIII. K.	good	VIII. N.
join'd		dull		food	
fit	V. A.	full	VIII. N.	good	VIII. K.
yet		rule		blood	
flood	VIII. K.	fume	IX. A.	gown	VIII. D.
wood		groom		own	
flood	VIII. C.	further	XII. C. D.	grace	I. C.
nod		murder		brass	
flood	VIII. K.	gardens		great	IV. A.
stood		farthings		cheat	
flood	VIII. K.	garrets	XII. A.	great	IV. A.
withstood		chariots		complete	
food	VIII. L.	gate	IV. A.	great	IV. A.
blood		eat		eat	
food	VIII. L.	gave	II. A.	great	IV. A.
flood		have		treat	
fool	VIII. D.	get	IV. B. 4.	groat	XII. B.
dull		meat		fault	
fools	IX. A.	ghost	VIII. G.	grot	XII. B.
ridicules		lost		thought	
forbear	IV. A.	give	IV. B. 8.	gross	VIII. F.
hear		believe		moss	
force	XI. A.	gives	IV. B. 7.	grove	X. A.
horse		receives		above	
foredoom	VIII. H.	giv'n	V. A.	grove	X. A.
home		heav'n		love	
foredoom	VIII. H.	glare	I. B.	grows	VIII. D.
Rome		war		boughs	
forget	V. A.	glass	I. C.	guard	I. A.
wit		place		reward	
forgiv'n	V. A.	Gods	VIII. E.	guests	IV. B. 4.
heav'n		abodes		beasts	
forms	XI. A.	Gods	VIII. M.	guest	IV. B. 4.
worms		woods		feast	
forth	XL A.	gone	VIII. C.	hair	IV. A.
worth		Addison		ear	
friend	IV. B. 6.	gone	VIII. B.	hair	IV. A.
fiend		alone		sphere	
frost	VIII. G.	gone	VIII. B.	hand	I. D.
coast		own		wand	
frost	VIII. G.	gone	VIII. B.	haste	
host		stone		last	I. C.

	II. A.	it	V. A.	knave	II. A.
g	IV. A.	poet		have	
i	XII. D.	jar	I. A.	know	VIII. D.
	IV. A.	war		now	
	IV. A.	John	VIII. E.	known	VIII. A.
		alone		none	
r'd	IV. A.	join	VII.	known	VIII. A.
		combine		one	
	IV. B. 4.	join	VII.	known	VIII. D.
		dine		town	
'n	V. A.	{ join		lie	
		{ line	VII.	joy	VII.
	V. A.	{ divine		light	
		join	VII.	wit	IV. B. 10.
		line		line	
	IV. A.	join	VII.	join	VII.
		mine		lines	
,	V. A.	join	VII.	magazines	VI. G.
		Proserpine		load	
r	IV. B. 4.	join	VII.	abroad	VIII. E.
		shine		long	
	V. B.	join	VII.	tongue	X. B.
		thine		look	
re	V. B.	{ join'd		bespoke	VIII. H.
		{ combin'd	VII.	look	
		humankind		spoke	VIII. H.
,	XI. A.	join'd	VII.	lords	XI. A.
		defin'd		affords	
	VIII. G.	join'd	VII.	lord	XI. A.
		find		board	
	VIII. H.	join'd	VII.	lord	XI. A.
		mankind		word	
ve	X. A.	join'd	VII.	lost	VIII. G.
		mind		boast	
v'd	X. A.	join'd	VII.	lost	VIII. G.
'd		refin'd		coast	
ve	X. A.	Jove	X. A.	love	X. A.
		above		grove	
I'd	IV. B. 6.	Jove	X. A.	love	X. A.
		love		Jove	
is'd	IV. B. 4.	Jove	X. A.	loves	X. A.
		move		reproves	
nos	VIII. F.	key	IV. A.	love	X. A.
ng	Cross	weigh		strove	X. A.

Mall	I. D.	move	X. A.	owls	VIII. o.	plai
canal		above		fools		ma
make		move		own	VI. D.	pla
back	I. c.	dove	X. A.	Addison	VIII. A.	wi
man		move		own		pl
again	IV. B. 1.	love	X. A.	Crown	VIII. D.	op
man		nation		own		p
swan	I. D.	invasion	XII. C.	gone	VIII. B.	ot
mass		night	VII.	own	VIII. D.	p
face	I. c.	doit		town		st
mast		none	VIII. C.	own'd		st
plac'd	I. c.	gone		found	VIII. D.	p
matadores		none	VIII. A.	owns	VIII. A.	m
Moors	VIII. H.	own		sons		pr
may'r's		none	VIII. A.	pair	I. B.	im
wars	I. B.	stone		war		pr
mean		none	VIII. A.	Paris	I. c.	gu
pen	IV. B. 4.	throne		Maries	XII. C.	{
meat		none	VIII. A.	pass	I. c.	pr
sweat	IV. B. 4.	thrown		place		r
men		none	VIII. A.	pass		
unseen	IV. B. 9.	unknown		was	XII. C.	
merit		obey	VIII. A.	past		
spirit	V. A.	tea		waste	I. C.	
mind		observe	XI. B.	peace		
join'd	VII.	starve		distress	IV. B. 4.	
mind		o'er	VIII. D.	peace		
join'd	VII.	pow'r		race	IV. A.	
mankind		on	VIII. C.	peal		
most		one		syllable	VI. C.	
lost	VIII. G.	on	VIII. B.	perceive		
mourn		own		give	IV. B. 7.	
adorn	XI. A.	on		pert	XI. B.	
mourns		sun	VIII. C.	heart	IV. A.	
burns	XI. A.	one	VIII. C.	pen	II. B.	
mourn		John		again		
forlorn	XI. A.	on't	VIII. C.	peruse		
mourn		front		muse	IX. A.	
return	XI. A.	ought	XII. B.	pierce		
mourn		fault		universe	V. B.	
ury	XI. A.	outweighs	VI. F.	plac'd		
mouth		huzzas		last	I. C.	
truth	VIII. O.	overcome	VIII. A.	plaice		
		home		cease	IV. A.	

IV. B. 1.	read [Pres. Ind.]	IV. B. 4.	road	VIII. z.
I. D.	head	IV. A.	God	VIII. h.
	rear	IV. B. 7.	road	VIII. h.
VI. r.	air	IV. B. 8.	wood	VIII. e.
XII. c.	receive	IV. B. 1.	rode	VIII. b.
	give	XI. B.	God	VIII. b.
	relieves		rogues	VIII. b.
VIII. D.	gives		hogs	VIII. h.
	remain'd		Rome	VIII. h.
VIII. D.	land		Broome	VIII. h.
	remarks		rooms	VIII. h.
ze XII. c.	Berks		honeycombs	VIII. h.
	remove	X. A.	roves	X. A.
XI. A.	grove	X. A.	loves	VIII. h.
	remove	X. A.	rows	VIII. c.
	love	X. A.	billet-doux	VIII. h.
IV. A.	remov'd	X. A.	run'	VIII. c.
	lov'd		on	VIII. a.
I. B.	reserve	XI. B.	run	VIII. a.
	starve		stone	I. c.
IV. B. 3.	resort	XI. A.	safe	II. B.
	court		laugh	II. B.
IV. B. 4.	rest	IV. B. 4.	said	II. B.
	beast		made	II. B.
	rest	IV. B. 4.	said	II. B.
VIII. o.	least	XI. A.	maid	II. B.
	restor'd		said	II. B.
X. A.	word	XI. A.	shade	XII. A.
	retreat		satires	XII. A.
X. A.	great	IV. A.	dedicators	XII. A.
	return		says	II. B.
X. A.	unborn	XI. A.	days	XI. A.
	rever'd		scorn	IV. A.
X. A.	heard	III.	borne	IV. A.
	revere	IV. A.	sea	IV. A.
I. A.	star	III.	they	IV. A.
XI. A.	revive	IV. B. 10.	seas	IV. A.
	live		surveys	IV. A.
I. c.	rewards	I. A.	seat	IV. A.
	cards		great	IX. A.
IV. A.	ridicule	IX. A.	secure	IX. A.
I. c.	fool		poor	IV. B. 8.
			seem	
			him	

seen	IV. B. 8.	side	VII.	sphere	IV. A.
been		enjoy'd	VII.	there	
seen	IV. B. 8.	sincere	IV. A.	spirit	V. A.
within		everywhere		merit	
shade	IV. A.	singers	XII. c.	spleen	
dead		fingers		Courtin	IV. B. 8.
shade	IV. A.	skies	VII. e.	spoil'd	
head		blasphemies		mild	VII.
shade	IV. A.	skull	VIII. m.	spoke	VIII. n.
Mead		fool		look	
shadows	IV. B. 3.	slave	II. A.	spouse	
Meadows		have		house (s)	XII. c.
share	IV. B. 2.	so	VIII. n.	spouse	
commissioner		do		knows	
share	III.	son	VIII. A.	stand	
play'r		known		wand	I. D.
shew	IX. B.	son	VIII. A.	standing	XII. D.
blue		own		band in	
shew	IX. B.	son	VIII. A.	state	
do		throne		eat	IV. A.
(fore-)shew	IX. B.	song	X. B.	state	
few		tongue		that	I. C.
shews	IX. B.	sort	XI. A.	stay	IV. A.
prose		court		tea	
shine	VII.	sour	VIII. o.	steer	
join		poor		character	
shone	VIII. A.	space	XII. c.	sterling	XII. D.
none		raise		Berlin	
short	XI. A.	spark	XI. B.	still	IV. B. 8.
court		clerk		wheel	
show	VIII. D.	speak	IV. A.	still	VI. C.
bough		break		suitable	
show	VIII. H.	speak	IV. A.	stone	VIII. B.
do		take		on	
show'd	VIII. E.	{ speaks		stood	VIII. K.
trod		{ makes	IV. A.	blood	
shown	VI. D.	{ breaks		stood	VIII. K.
Addison	VIII. A.	sphere	IV. A.	flood	
{ shown	VIII. A.	bear		store	VIII. H.
{ alone		sphere	IV. A.	poor	
one	VIII. A.	fair		stor'd	
shown		sphere	IV. A.	Lord	XI. A.
none	VIII. A.	spare		streams	
				Thames	IV. A.

strook	VIII. n.	thatch	L. d.	town	VI. d.
broke		watch		Alison	
strove	X. a.	theirs	IV. a.	{ town gown	VIII. d.
above		tears		alone	
succeeds	IV. b. 5.	there	IV. a.	town	
spreads		here		own	VIII. d.
sun	VIII. c.	there	IV. a.	town	
upon		near		unknown	VIII. d.
{ sun		thou	VIII. d.	treads	
upon	VIII. c.	blow		succeeds	IV. b. 5.
none		thought	XII. b.	{ treasure leisure	
survey		default		pleasure	
{ day	IV. a.	thought	XII. b.	treat	IV. a.
sea		fault		<i>tête à tête</i>	
swear		thought	XII. b.	re-turn	
tear [noun]	IV. a.	out		un-born	XI. a.
swear		threat	IV. b. 3.	turn	
Thunderer	IV. b. 2.	great		Sunday-	XI. a.
swears		throne	VIII. d.	morn	
Lear's	IV. a.	crown		uncommon	VIII. n.
swells		throne	VIII. d.	woman	
conceals	IV. b. 4.	down		unev'n	
sword		tie	VII.	heav'n	IV. b. 4.
Lord	XI. a.	joy		unexplor'd	XI. a.
take		ties	IV. b. 2.	lord	
speak		perjuries		urns	
take	IV. a.	toad	VIII. e.	horns	XI. a.
track	I. c.	abroad		urn	
take		toast	VIII. g.	mourn	XI. a.
weak	IV. a.	lost		use	
taste		toil	VII.	lose	IX. a.
last	I. c.	pile		vain	
taste		tomb	VIII. m.	again	II. b.
repast	I. c.	come		vases	
taught		tone	VIII. b.	cases	XII. c.
fault	XII. b.	on		vine	
tears		tongue	X. b.	join	VII.
pray'rs	IV. a.	long		voice	
tears		tongue	X. b.	noise	XII. c.
wears	IV. a.	song		walking	
terrors		torn	XI. a.	talk in	XII. d.
mirrors	V. a.	born			
that		tost			
estate	I. c.	coast	VIII. g.		

war	I. A.	will	V. A.	works	XI. A.
bar		tell		corks	
warms	I. A.	wit	V. A.	worn	XI. A.
arms	XI. A.	yet		turn	
wars	I. A.	{ within mean	IV. B. 8.	worth	XI. A.
scars	I. A.	spleon		forth	
watch	I. D.	womb	VIII. M.	wrong	X. B.
thatch		come		tongue	
weak	IV. A.	won	VIII. A.	wroth	VIII. E.
take		bone		oath	
way	IV. A.	won	VIII. A.	years	IV. B. 2.
bohea		shown		sepulchres	
wear	III.	wood	VIII. K.	year	IV. A.
star		flood		heir	
{ wears appears	IV. A.	wood	VIII. X.	yet	V. A.
		food		wit	
		wood	VIII. M.	yore	VIII. H.
wears		God		poor	
tears (noun)	IV. A.	word	XI. A.	young	X. B.
weigh'd	II. B.	board		long	
said		word	XI. A.	youth	VIII. O.
well	I. D.	Lord		mouth	
Mall		word	XI. A.		
what		sword			
that	I. D.				

Explanation of Symbols.

A full explanation of the following symbols is given by Ellis in *Early English Pronunciation* I. 1—12. Letters not expressly mentioned retain their usual values. Parentheses inclose pronunciations.

(E. — English; F. — French; G. — German; I. — Italian).

I. A or a = I. matto; F. chatte (matto) (shat).

A or a = G. mann; F. matelas (man) (matla).

:A or A = E. want, what (want, what). See (o).

Aa or aa = long of (a). E. father, I. mano.

:Aa or AA = long of (A). E. aen (AAN).

Æ or æ = E. man, cat, sad (maen) (kaet) (sæd).

Æ æ or æ æ = long of (æ). Provincial E. Bath (Bææth).

Ai or ai — E. *aye*; G. *hain* (ai) (hain), see (ei).

Au or au — G. *haus* (haus) see (eu).

E or e — E. *met*; G. *fett*; F. *jette*. See (e).

:E or e — I. *e aperto*; Occasionally E. *met*; G. *fett*.

় or e — turned e, written ə; E. *but* (bet).

:Ee or ়ে — long of (e) like a bleat.

Ee or ee — E. *mare* *Mary* (Meer) (Meerri).

Ei or ei — Scotch *time* (teim).

়ি or oi — usual E. *eye*, *time* (ei) (teim).

I or i — E. *event*; F. *fini*; *finche* (ivent, fini).

I or i — E. *river*, *finny*, *fish* (fini) (fish).

Ii or ii — long of (i). E. *eve* (iiv).

Iu or iu — E. *futility* (futil'it̩).

O or o — I. *o aperto*. F. *homme* (om).

O or o — E. *omit*, American *stone*, *whole*.

় or o — turned c, used for small capital o, which is not sufficiently distinct from the small o.

E. *on*, *odd* (ɔn), (ɔd).

়i — usual E. *oyster* (ɔist:i).

Oo or oo — long of (o), I. *uomo* (uoo'mo).

Oo or oo — long of (o). E. *home* (hoom).

Ou or ou — Dutch *ou*; Provincial E. *out*.

U or u — F. *poule*; E. *Louisa* (pul) (Lu,i:za).

U or u — E. *pull*, *cook* (pul, kuk) generally confused with (u).

Uu or uu — long of (u). E. *pool* (puul).

Y or y — F. *hutte*; G. *lücke* (yt) (lyk'e).

Yy or yy — long of (y). F. *flûte*, G. *gemüth*.

II. Dh or dh — E. *thee* (dhii).

Dzh or dzh — E. *judging* (dzhedzh'iq).

H or h = E. *ho* (iii) jerked utterance.

h, with no capital, diacritic, with no meaning in itself,
but modifying the preceding letter.

J or j = E. *yet*; G. *·ja* (jet); (*ua*)

j, with no capital, diacritic, palatal modification of
preceding letter.

kh = G. *dach*; Scotch *loch* (darkh) (ləkh)

q = E. *singer*, *linger*, *sinker* (*siqə*) (*liqə*) Distinguish (q)
from (qg), which is a double sound.

tsh = E. *chest*, *match* (tshest) (maetsh).

r = turned r. E. vocal *r* when not preceding a vowel, *ear*
air (iə) (eə).

· = an accent. (əksənt).

Abbreviations.

A more detailed account of the following names is found
in the list of authorities in Part I.

B.	Buchanan,	1766.
Bor.	<i>borealis</i> .	
Bull.	Bullockar,	1580.
C.	Cooper,	1685.
Ch.	Cheke,	1555.
Cor.	<i>corrupte</i> .	
D.	Dyche,	1710.
F.	Franklin,	1768.
G.	Gill,	1621.
H.	Hodges,	1643.
J.	Jones,	1701.
Led.	Lediard,	1725.
M.	Miege,	1688.
Mops.	“ <i>mopsae</i> ” affected pronunciation (Gill).	
O.	The Expert Orthographist,	1704.
Pals.	Palsgrave,	1530.
P. or Pr.	Price.	1668.
Prov.	provincial.	
S.	Sheridan,	1780.

Sa.	Salesbury,	1547; 1567.
Sm.	Smith,	1568.
W.	Wallis,	1653.
Wi.	Wilkins,	1668.

B. Class I. A.

afar	T. S. 512.	charms	Pas. III. 9.	rewards	M. E. II. 243.
war		warms		cards	
arms	M. 53.	guard	T. S. 757.	war	S. D. IV. 54.
warms	St. C. 36.	reward		bar	
car	W. F. 147.	jar	Hor. Sat.	wars	
war		war	B.II.S.II.71.	scars	W. F. 325.
cars	C. 27.	quarter	Hor. Ep.		
wars		martyr	B.I.E.I.150.		

Seventeenth Century Rhymes.

1. *Waller.*

charm warm *Divine Lore* VI; arm warm M. 66; far war M. 69 II.; star war M. 56; 66; stars wars M. 8; Ep. 31; war are Ep. 27; war jar M. 1; Ep. 15; jars wars Ep. 3; 26; war far are Ep. 24;

2. *Dryden.*

far war A. R. 3; A. M. 5; 7; 79; 276; war are A. M. 12.

*Authorities.*¹⁾

arms, charms, martyr, quarter, warms see class XI. A.

bar bær W. C.; bar Smith, Bull.

car kær C.

jar dzhar G.; djar W.

scar O. F. *escare* = L. *eschara*.

war war Sm. Bull G.; "warr" war Ch.; *waar* C. O. B. S.

The list of authorities is not complete, but we may safely conclude that all of these rhymes were licenses²⁾, resting upon an older poetical usage. This group, as well as I. B., seems to have counted upon the modifying influence of *r*, and should

¹⁾ It is perhaps unnecessary to remark that the Authorities are combined from Mr. Ellis's word-lists.

²⁾ Ellis Early Eng. Pron. IV. 1083.

be compared with classes III., IV. A., IV. B. 2 and especially with XI. A., where such rhymes are discussed at length.

Class I. B.

appear'd	D. II. 25.	compare	W. F. 105.	pair	T. S. 190.
reward		war		war	
{ bear		glare	D. III. 235.	prepar'd	M. E. III. 335.
{ prepar'd	T. S. 115.	war		reward	
war		may'rs	D. III. 281.		
care	E. C. 536;	wars			
war	Hor. Sat. B. II. S. II. 127; Hor. Ep. B. II. E. I. 272.				

Seventeenth Century Rhymes.

1. *Waller.*

marr'd spar'd M. 47; spar'd guard Ep. 2; guard spar'd Ep. 37.

2. *Dryden.*

declar'd reward R. L. 60; war dare A. M. 27; 303.

Reference to Group A., and recognition of the fact that the rhyme of *war* with the other words of the list involves a combination of (aa) with (ee) (ee) show that all the rhymes are licenses. So, too, with *reward*. An easy explanation is that few suitable words containing the sound (aa) can be found. The particles *or*, *for*, *nor* have no place at the end of a rhyming couplet, and other (aa) words for the most part do not end in *r*. At best we can but call such rhymes as these "an heritage¹⁾ from the preceding century".

Class I. C.

Also	W. B. 281.	chas'd	E. C. 709.	debate	J. M. 145.
tales		pass'd		that	
bass	D. II. 233	chaste	Hor. Ep.	face	M. E. V. 57.
ass		last	B.I. Ep. VI. 79.	brass	
came		debato	D. IV. 219.	face	Pas. II. 27;
Jerusalem	W. B. 243.	at		glass	T. F. 131.

¹⁾ Ellis Early Eng. Pron. IV. 1036; 1083.

glass	E. C. 311.	Paris	D. II. 135.	state	Hor. Sat.
place		Maries		that	B.II.S.II.61.
grace	T. F. 226.	pass	S. D. II. 101.	take	
brass		place		track	E. C. 150.
haste	Hor. Ep.	past	W. F. 43.	taste	
last	B. I. E. I. 21.	waste		last	D. III. 297.
mass	Ep. to Jervas 5.	place'd	Hor. Ep.	taste	R.III.111.
face		last	B. II. E. II. 302.	repast	T. S. 735.
make	J. S. 35.	race	E. M. I. 2 9.	that	
back		grass		estate	S. D. II. 91.
mass	Ep. to Jervas 5.	race			
face		pass	D. III. 155.		
mast		safe			
place'd	R. L. II. 69.	laugh	E. C. 450.		

Seventeenth Century Rhymes.

1. *Milton.*

fast haste *Nativity.*

2. *Waller.*

came dam M. 69 II.; cast haste Ep. 40; cast taste M. 69 II.; dam came M. 69 III.; fame Amsterdam M. 66; had made M. 48; haste last Ep. 40; overcast defac'd M. 32; pale all Ep. 25; past haste Epit. 17; taste east M. 69 III; vast waste M. 21; Divine Love IV.; walls whales M. 69 III.

3. *Denham Cooper's Hill.*

last place'd; place'd last.

4. *Dryden.*

am shame III. I. 76; embraced east O. C. 23; embraced passed HP. I. 560; fast waste A. M. 244; haste east A. M. 51; haste last A. M. 77; hastes masts A. M. 65; haste past O. C. 1; A. R. 282; A. M. 182; pace grass A. M. 123; past embraced R. L. 180; passed haste O. C. 13; swam became A. M. 156; repast taste fast HP. II. 672; was place A. M. 256.

Authorities:

ass as Bull. G.; as B. S.

bass bæwos S. (baaz? G.)

brass bræs B. S.; bras G.

came (ææ) or (ee) Ellis *Early Eng. Pron.* I. 226.

chas'd Cooper distinguishes "*chas'd* fugatus," from "*chast* castus;"

chaste tshaast G. *Chasten* tshaesn J; tshaest'n B. tsheetstn S.

debate debaat G.; In 18th. cent. (ææ) or (ee) cf. *came*.

estate estaat Bull. G.; *states* staats J.

face faas Sa. G.; "fahs" Led.

glass glas G.

grace graas Bull. G.; grees C. == *gracie*, grieves M.

"Grass; grase to eat grass, grace" P.

"grähls" Led.

grass græs J. B.; "gräss" Led. [See *grace*] *gras* Bull. G.

haste [hasten næsen J] neest D. B. S.

"Make haste; why hast thou done it?" *Edges* (1643),

naast G.

last last G.; lewest C.

laugh laef W. P. M.; laef laa J; laef O. D. S.; laef B.; laui, laf S.

make cf. *came*.

Maries [See Class XII. C.] Mähri Led.

Mass mas, mes (*missa*) Sm.; mas Bull; maes B. S.

Mast "may'st possis, *mast* malus," (Like sound) C.

pass'd past B. F. S.

past, *past*, *paste* (nearly alike) H.; *past* praeteritus, *paste* pastillus" (unlike) C.: pæst C.; paest B. F. S.

place plaas Bull. G.; "place locus, *plaice* passer marinus" (Like sound C.).

race raas *soboles* G. [Cf. *came*].

re-past See *past*.

safe saaf G. [Cf. *came*].

state (ææ) or (ee) Ellis *Early Eng. Pron.* IV. 1036. 1083.
staat G. [Cf. *came*].

tale taal G.; teeol C.

taste [Cf. *came*].

that dhat Sa. Bull, G.; dhat “*en a court*” M.; dhat Wilkins, Franklin.

waste wast eras, *waste* consumo (Unlike sound) C.
weest C.; waast Sm. G.; weest D. B. S.

All of these rhymes must be regarded as 17th century usages adopted by Pope for the sake of convenience, though the pronunciations on which they rest may have been familiar to him as an boy.¹⁾

Some words deserve more special mention.

1. *Alse tales*, Wife of Bath 281. The original rhyme in Chaucer is *tales Ales*, (Cant. Tales v. 5900) each word of course having two syllables. *Ales* is our modern *Alice*. Chaucer's rhyme was perfect; Pope's, probably an assonance.
2. *Bass ass* was an eye-rhyme. Even in the 16th century it would have been (aa, a).
3. *Paris Maries* did not agree in the vowel sound; and exhibited consonental dissonance in the final *s*.
4. *Safe laugh* might be justified by Buchanan (1766), but not by Pope's immediate contemporaries.

Study of the list of contemporary pronunciations shows that many of the rhymes of Waller and Dryden could not have been in complete harmony with the later pronunciation of the 17th century.

A considerable number of the same combinations were used by Shelley, Eliz. Browning, Byron, and other 19th century poets.²⁾ Pope's excuse is certainly better then theirs.

¹⁾ Ellis, Early Eng. Pron. IV, 1083.

²⁾ Bartling, Rhymes of XIX Cent. Poets p. 8.

<i>Class I. D.</i>	Mall	Hor. Odes	thatch	limit. of
	canal	B. IV. O. I. 45.	watch	Spenser 28.
Baal	man	M. E. II 9.	what	
call	swan		that	S.D. IV. 132.
draws	planted	M. E. IV. 13.		
was Prologue p. 470.	wanted			
hand	stand	T. F. 97.	well	To Mr. C. 1.
wand	wand		Mall	p. 488.

The sound of *a* admits considerable variation, and it is therefore difficult to fix with certainty which of these rhymes were licenses.

Authorities.

Baal Baal Bull.

call KAAL W. Dyche, B. S.

Kaul Sa. Sm.; Ka'l Bull.

canal. The second vowel is obscure. As a rural pronunciation I have heard (kanal), justifying the rhyme.

draws DRAAZ G.

hand Doubtful. hand Sa. G. nond in Spenser; (w) J. B. S. *Mall* MAAL G. C. B.; Mael, Led. S. "Mall = mell (mel) jeu de paume." M.

man man Sa. Smith, G.; man C.

planted planted G.

stand Doubtful. stand Sm. G.

swan SWAN S.; SWAAN B.

dhat Sa. Bull. G.

that dhat en a court M.

dhaet Wilkins, Franklin.

thatch No authority.

wand Doubtful. wand Sm.; waend B.; wAND S.

wanted want Bull. G.; waant B.; want S.

was was Smith; waz C. M. S.; waaz B. waz G.

watch watsh C. M. O. S.; waatsh C. L. B. waitsh Sa.; watsh G.

what what en a court M.; Huat Wilkins, Franklin; Huat,

what S.; waet (better) what J.; what G.

It is notable that this class furnishes so few examples showing a variation from our pronunciation. The following rhymes appear to be justified by the authorities: — draws was, Mall canal, man swan, what that. The others are indecisive.

Well Mall agrees with present pronunciation, at least in the form *Pall-Mall*. Waller has a few rhymes showing the same peculiarity: haft left Mise. 69, III; than men Ep. 6; starts prefers Ep. 13.

Class II. A.

crave	Hor. Ep.	gave	W. B. 201.	knave	E. M. IV. 131.
have	B.II.E.II.212.	have		have	
		have	Hor. Ep.	slave	Hor. Ep.
		wave	B.II.E.II.252.	have	B. I. E. I. 87.

Seventeenth Century Rhymes.

1. *Milton.*

Grave gave saye have *Sonnet XVIII*; have cave *Comus* 238; wave have *Comus* 887.

2. *Waller.*

gave have M. 11; 27; *Divine Poesy* I; crave have *Fear of God* I; grave have M. 21; have grave M. 49; Ep. 7; *Divine Lore* V; have slave M. 67.

3. *Dryden.*

crave have A. A. 383.

This group calls for no especial remark. All the rhymes were perfect. The pronunciation (neev) is still occasionally heard as a vulgarism. *Behave* is regularly (ee). "The anonymous instructor¹⁾ of the Palatinos [contemporary with Pope] writes the words *I have* in German letters o i h ä h f which should mean (o i beef)

¹⁾ Ellis Early Eng. Pron. I. 75.

Here *have* is made to have a long *a* as it used to have.¹⁾
Bartling gives numerous modern examples.¹⁾

Class II. B.

brain	E. C. 217.	said	El. A. 73;	vain	Pas. II. 53;
again		made	J. M. 791.	again	Ep. A. 91.
days	S. D. IV. 15.	said	S. P. 113.	weigh'd	J. M. 682.
says		maid		said	
said	V. and P. 63;	says	W. B. 9;		
shade	Waller II. 1.	days	Hor. Ep.		
			B. II. E. II. 288.		

Seventeenth Century Rhymes.

1. *Milton.*

said made *Nativ*; sed [said] bed Univ. Carrier I.

2. *Waller.*

said made M. 3.

3. *Dryden.*

made said trade HP. II. 565; said betrayed HP. III. 762.

Authorities.

again again' G.; *egen* *egeen* J.; *egen* O. B. S.

brain "brain, brawn boar's flesh, *brym* Price"; *brein* C.

said zed *rustice*, said *non* sed G. sed *Bor. pro* said. G.; sed *facilitatis causa* C.; sed *seed* J.

says "says", *sez causa facilitatis* C.

weight *wait* P. *weet* M. O. B. S. *waikht* G.

All these rhymes were perfect²⁾ in Pope's day. (*Egreen*) is heard even yet. Pope used *again* with three pronunciations. We find *pen again* L. F. S. 14. (p. 454) and *man again* [see IV. B. 1.]. We find *said* with two pronunciations; *said bed* J. M. 101; *said dead* Ep. A. I.

¹⁾ Rhymos of Poets of XIXth Cent. p. 7.

²⁾ See also Ellis Early Eng. Pron. I. 229.

Class III.

air	R. L. I. 107;	caro	R. L. III. 45.	rever'd	Hor. Ep.
star	T. S. 128.	were		heard	B. II. E. I. 27.
are	Hor. Ep.	chair	S. D. IV. 36.	revere	M. E. I. 89.
care	B. II. E. II. 266.	are		star	
air	Three	dar'd	Lady Mont-	wear	
Issachar Hours etc.		hard	agu 3 (p. 483).	star	W. F. 289.
bears	T. S. 640.	dare	S. D. IV. 78.		
stars		were		See also	
care	E. M. IV. 135.	declaro	J. M. 671.	class	IV. A.
are		are			

Seventeenth Century Rhymes.

1. *Waller:*

are care M. 6; 49; 51; Ep. 5; 37; Pr. 2; are fair Ep. 35; Care are *Ref.*; compare are *Fear of God I.*; declar'd hard Epit. 15; fair are M. 10; fair here M. 22; fair star Dedic; hard rear'd Ep. 38; here care Ep. 9; 40; severo err M. 60; spar'd hard Ep. 25; there were M. 43.

2. *Denham Cooper's Hill:*

are despair; spare are; were pair.

3. *Dryden:*

declare are H. P. II. 424; declared barred A. A. 767; care war A. M. 263; A. A. 393. Are declare H. P. III. 197; declared heard H. P. II. 506; heard declared H. P. II. 399; heard guard O. C. 30; heard prepared H. P. III. 1136; heard reward H. P. III. 98; far care III. 57; were there H. 40.

Authorities:

air aier aierer G; *air* aier Ch; *ær* C.

are aar Bull, G; ar G; eer C; ær *not* eer J; er B; eer F; ær S;

“*air are they bo P.*”; “*are sunt, air ær C.*” have the same sound.

bear BEER C. P.; beor O. D. B.

beer Pals. Sa.

care keər C == *caire* kaeər · M.

kaar Bull.

chair tshuer tsheer J. B. S.;

“tschähr and tschier” (tshauer) (tshiir)? Led.

dare daar Sm.

declare decklaar G.

hard haerd J; “härd” Led; “a *hard* heart, I *heard* his
voyce” H.; nard Sa.

revere (ee) in 17th century. Ellis Early Eng. Pron. I. 227.

star [Ellis Early Eng. Pron. IV. 1083.]

star G.

wear “If you *were*, you would *wear*” H.; “*wear*, *were*,
wears dams where they catch fish P.; *ware* merces,
wear tero, *were* essent C.; *weer* == *wear* C.; weer G.
J. O. B. S.

were weer G. Bull J. O. wer B.; wer S.

“*were* by bad habit called
währ.” Led.

This class shows very clearly the influence of the 17th century. Like most of the other groups, it contains some perfect rhymes and some licenses.

1. *Are care, care are, care were, chair are, dare were,*
declare are, rever'd heard appear to have been practically
perfect. Of course *rever'd* was (eo) in the 17th century,
and had probably not lost the older sound in the first
quarter of the 18th century. *Heard* was (ə) or (ee).

2. *Air star, air Issachar, bears stars, dar'd hard, revere*
star, wear star must have been licenses to all but older
readers in Pope's day. The lists from Waller and Dryden
show how common such rhymes were. Very rarely, even
yet, I have heard pronunciations of some of these words,
which if admitted would justify the rhymes.¹⁾

¹⁾ See also Bartling Rhymes of XIX. Cent. Poets. pp. 10—11.

Class IV. A.

affairs	Hor. Sat.	bears	V. and P. 35	forbear	Pas. IV. 57.
ears	B. II. S. VI. 69 [Swift].	steers	[noun].	hear	
appears	Pas. I. 85;	bear	Gulliver	gate	M.E.III.195.
bears	V. and P. 41; E. M. I. 175.	year	II. 27.	out	
appear	T. F. 298.	bohea	Ep. to Blount	great	M.E.II.141.
prayer		tea	II. 15.	cheat	
atmos-		bread	O. S. 5.	great	D. I. 141.
phere	D. IV. 423.	shade		complete	
air		care	D. IV. 431.	great	Hor. Sat.
awake	D. IV. 609.	sphero		eat	B.II.S.II.21.
speak		caro	Pas. II. 35.	great	Hor. Sat.
away	R. L. I. 61.	shear		treat	B.II.S.VI.105 [Swift].
tea		cheat	E.M.IV.229.		
beams	R. L. II. 3.	great	E. S. II. 44	hair	R. L. II. 139.
Thames		clear	S. D. IV. 96.	ear	
bear	S. P. 23.	thero		hair	R. L. V. 141.
appear		creature	Dial. "1717"	sphero	
bears	T. S. 253;	greater	(p. 468).	healing	Hor. Sat.
appears	V. and P. 114.	days	Hor. Ep.	tail in	B. II. S. VI.
{ bears		caso	B.I.E.I.107.		202.
{ appears	T. S. 707.	days	Farewell to	hear	M.E.IV.141.
{ hairs		peaso	London 46.	pray'r	
bear [verb]	T.S.421;	dear	Gulliver	heard	St. C. 53;
ear	Hor. Ep.	thero	IV. 41.	appear'd	T. F. 280.
	B. I. E. I. 63	ear	Gulliver	heirs	M.E.III.85.
bears	T. F. 268.	air	I. 44.	ears	
ears		{ ear		key	Gulliver II. 65.
bear	J. M. 555;	{ repair	E. C. 341.	weigh	
fear	T. S. 228.	{ there		obey	R. L. III. 7.
bears	D. II. 313.	fato	Prayer 5	tea	
Gazetteers		sent	(p. 501).	peace	Hor. Ep.
bear	Prayer 5	feast	M. E. II. 79.	race	B. II. E. II. 147.
spear	(p. 502).	taste		pert	Basset-
		feature	To Miss	heart	Table 65.
		nature	Howe	plaice	
			(p. 478).	cease	Spenser 31.

prepare		speaks	tears	[noun]
bear	T. S. 236.	makes E. C. 626.	pray'rs	El. A. 285.
fear		breaks <i>Gulliver</i> 39.	tears	[noun]
race		speak	wears	Basset-
Lucrece	E.M.IV.207.	take	Table 57.	Table
rear		sphero	theirs	S.D.IV.284
air		bear	tears	[noun].
retreat	M. E. I. 113;	sphere	there	E.M.IV.173;
great	M.E.II.225;	fair	here	
	E. S. II. 78.	sphero	there	
rever'd	Hor. Ep.	Cowley II. 13.	near	Spenser 10.
heard	B.II.E.I.27.	spare		
sea	S. P. 222.	sphere	treasure	
they		there	leisure	Chor.II.41.
seas	T. S. 472.	state	pleasure	
surveys		M.E.IV.157.	treat	Hor.Sat.B.II.
seat	T. F. 248.	eat	tele à tête	S. VI. 196.
great		stay		
shade	E.M.IV.243.	Basset-	way	R.L.IV.155.
dead		tea	bohea	
shade	T. S. 144.	Table 27.	weak	M. E. II. 43.
head		streams	take	
shade	W. F. 135.	W. F. 217;	wears	V. and P.29.
mead		Thames	appears	
sincero		D. II. 297.	wears	
every-	E.M.IV.15.	swear	appears	V. and P.45.
where		tear		
speak	J. M. 694.	[noun].	hairs	
break		swears	wears	El. A. 147;
		S.D.IV.218.	tears [n]	E.M.IV.319;
		Lear's		D. IV. 141.
		survey	year	T. S. 196.
		day	heir	
		T. S. 277.		
		sea		
		take		
		E. C. 584.		
		speak		
		take		
		E.M.IV.227.		
		weak		

Seventeenth Century Rhymes.

1. Milton.

Appear'd heard *Lycidas*; appear bear *Nativity*; where sphere *Comus* 240; bear unsphere *H. Penseroso*; ear bear tear [n] *Circumcision*; wears tears [n] *Lycid.*; *March. of Win.*; wear ear *Lycid.*; wearing steering *Nativ.*

2. *Waller.*

Air ear M. 60; appear there M. 44; away sea Ep. 34; bears peers 69 II; bears years Frag. 7; M. 65; care near Ep. 33; dear were Ep. 33; dear air Ep. 17; dear there Ep. 9; dear were M. 43; day sea M. 66; ear care M. 22; Ep. 9; errs years Ep. 8; forbear appear M. 67; fair rear M. 21; fear care M. 1; great seat Divine Poesy II.; hear were M. 55; beat great M. 62; height streight M. 69 III, near where M. 33; make snake speak Ep. 30; pair appear M. 63; peers bears M. 3; prepar'd appear'd M. 46; prey sea M. 3; retreat state Dedic; sea obey Ep. 32; sea prey M. 66; sea way Ep. 29; swear were M. 22; sphere there Ep. 25; there here M. 5; 21; 60; Ep. 33; Divine Love III. here there M. 67; Fear of God II.; tears [n] repairs M. 13; there year M. 69 I; wears appears M. 69 III; wait complete M. 65; year bear M. 37; year wear M. 69 I.

3. *Denham Cooper's Hill.*

appears theirs; bard heard; bear fear; bears spheres; beat great; fear bear; herd fear'd; herd rear'd; whate'er fear.

4. *Dryden.*

appear where A. A. 656; appeared heard feared II. P. I. 263; appeared heard H. P. II. 322; bear fear II. P. III. 517; clear there H. P. II. 385; everywhere clear R. L. 297; fear bear A. A. 947; fear there A. M. (Pref.) 37; A. M. 124; great repeat A. A. 650; laid fled head H. P. II. 9; hear bear A. M. 72; guard heard A. M. 103; here bear R. L. 56; keys obeys H. P. II. 522; prayer severe H. P. III. 1028; reared heard A. M. 273; obey sea O. C. 36; A. M. (Pref.) 20; lay sea A. M. 9; prey sea A. M. 31; sea lay A. M. 67; sea way A. M. 160; way sea A. M. (Pref.) 47; spares tears A. A. 453; speak break H. P. I. 335; there clear H. P. II. 301; there year H. P. III. 554; wear fear A. R. 179; wears rears fears H. P. I. 163; year bear A. M. 4.

The rhymes showing the (ii) sound of *ea* will be quoted later. Considerable confusion appears to have prevailed.

This group of rhymes makes necessary an examination of the symbols *e*, *ea*, *ee*, *ei*. The words containing *a*, *ai* present no difficulty.¹⁾

1. The symbol *ē* had the sound (ee) "during the XVIth and XVIIth centuries, except in a very few words, as *he* *she* *me* etc. : in the beginning of the XVIIIth century the sound of (ii) began to prevail, and became general by the close of the century".²⁾

2. The symbol *ea* was very rare in the fourteenth century³⁾, and not common in the fifteenth century⁴⁾, although in later English it was very frequently used. Some words like *sphere*, *complete*, were regularly written with *ea* in the seventeenth and part of the eighteenth centuries. In the majority of cases, however, the spelling remains substantially unchanged.

Turning now to the older spelling, we find very important changes to have taken place. Says Skeat⁵⁾: "It will be found that mod. E. words containing *ea* commonly answer to A. S. words containing *ā* or *āa* ; whilst *ee* commonly answers to A. S. *ē* or *ēo*. Details and modifications⁶⁾ of the general rule may be found in Sec. 48; 49; 43; 50. With the changes of form came changes of sound. At the end of the sixteenth century *ea* became (ee), and "with the exception of about 30 words"⁷⁾ remained (ee). Early in the eighteenth century (ii) was almost universally adopted⁷⁾ as the pronunciation of *ea*. With some words, indeed, the new pronunciation was tried for a time but later disused. Throughout the phonetic revolution⁸⁾ which prevailed "during the latter half of the 17th century" poets seem to have exercised unusual freedom in

¹⁾ Ellis Early Eng. Pron. I. 226; IV. 1083.

²⁾ Ibid I. 227.

³⁾ Skeat Principles of Eng. Etym. p. 306; p. 332.

⁴⁾ Principles of Eng. Etymol. p. 322.

⁵⁾ See also Sweet Hist. of Eng. Sounds pp. 233—236.

⁶⁾ Ellis Early Eng. Pron. I. 85—86.

⁷⁾ Ibid I. 88—89; 228.

⁸⁾ Sweet Hist. of Eng. Sounds p. 200; Skeat, Eng. Etym. p. 332.

the sounds which they chose to give to words containing *ea*. Double pronunciations¹⁾ may have actually existed, but in any case the poets availed themselves of the lack of authority to give more freedom to the rhymes. In several words *ea*²⁾ was used for the sound of short (e), though even here the poets took liberties.

3. *ee* has had the sound (ii) since the middle of the sixteenth century³⁾, although poets chose to rhyme contrary to the rule.

4. *er*, with which may be classed *ey*, had in most cases the sound (ee). In a few words (oi) was heard as a later sound, as well as (ii).

Authorities.

appear apíir Bull, Butler, G; *appear* C; apíir P. J.

beams beemz G. "Sometimes *ee* [that is, (ii)] . . . in beam" Bailey (1726).

bear (v) beer Pals, Sa.; "bare bear, (nearly alike)" Hodges; BEER C. P.; beer O, D, Led, B.

bear (s) == "bair" bear == "in ours" M.

bread bred (?) Sa.; breed Sm, G; bred, Led; *bred* nutritus, *bread* panis C;

break breek Sa, P; breek C; briik O, B, S.

cease "cease cesso, cess taxo" (like sound) C. *ceasing* from strife; *cessing* him to pay" Hodges; *cess* G.

cheer tshir? Sm; tshir P. J.

"tschier" Led. Formerly *chear*.

clear klier G; kliir Butler, P. M. J.

complete Formerly *compleat* (ee). Kompleet M. J.; kompliit O, B.

creature Irish⁴⁾ "craithir" Belfast, "craithur" Cork; kreetyyr G; kriitor O; kriit jar B.

¹⁾ Sweet p. 201.

²⁾ A general discussion of the changes in pronunciation of *ea* is given by Earle, Philology of Eng. Tongue 171—177.

³⁾ Ellis Early Eng. Pron. I. 228; Earle, Phil. of the Eng. Tongue 170.

⁴⁾ Ellis Early Eng. Pron. IV. 1235—1236.

dead deed G.

dear diir Sm; dier, diier, deer G: deer *rightly not* diir Butler; diir W. P. C. M. J; der J.

Like sound: "dear carus, deer fera C; dear friend, fal-low deer, Hodges; diir Led.

ear eer (cor.) iir Butler; eer G; iir C. J.

ease jeez (?) Sa; eez Sm, Bull, G.

eat ect G; "I eat my meat to-day, better than I ate it yester-day" H. A common Irishism is (eet).

fear feer G: fir C; "fihr" Led.

feast feest G: fist Led.

feature (ee) Ellis Early Eng. Pron. IV. 1084.

great greet C; griit O; greet, Led. B. S.; greet G.

head heed G; hed C; hed, Sm. Bull, Led.

healing Heel Sa. Sm. Bull.

hear Hiir W. P. C. M. J: Heer, cor Hiir Butler; "hear — hero" P; "hear audio, here hic, C"; hiir Led.

heard Haerd P. C. J; Herd J; Webster (1789); hiird Led. Dr. Johnson.

Haard G; Heerd cor. Hard Butler.

heart M. E. herte; Hart Sa. G.; Hert C. J. O.

Hauert B. S; Like sound: hart heart P. H. C. haort Bailey (1726).

heir Willis (1651) gives the same vowel sound to heir, mā-jor¹); eer O. B. S. "h mute in heir" D. (ee).

here Hiir sometimes Heer Bull; Hiler G; Hiir Butler; heer Ch; Hiir P; Hiler re comme er M; Hiir J. O. B. S; Bailey (sometimes).

key kee P. J; kii O. B. S. Wyatt rhymes kay (sic) with alway.

leisure leeziur P: lējeur é masculin leezhōr M; leezhōr O; leezjōr B; lezhur F; liizhōr S.

mead "maids, meals (nearly alike)" H; miid L.

near niir Sm. Butler; neer Hart, G.

"has the sound of à lang" [ee] Bailey (1726); niir J. W. P. C. M.

¹) Ellis Early Eng. Pron. I. 40.

obey obeci Pals.; obei Bull.; obai G; obei P; oobey C.
peace pēs G; "pielss" Led.

pease "peeze Sm. G. *pece* frustum, *peace* pax, *peas* pisa"
(like sound) C: "pielhs" Led; An Irish gentleman, (born
1755) coming to England as a young man, asked for
peas (piiz) but was told to say (peeze) "like a man"¹⁾
peer piir Pals. Sa.

pleasure pleczyr G. W.; pleziur P; plezhror C; pleshror J.
[*please* (ee) Sa. G.]

rear reer Sm. G; "rare rarus, rear attollo" (C) have the
same sound.

rever'd (ee).

sea see Sa; *sea* (sec); *see* (sii) Sa; *seas* seez G: sii W; *see*
C; sii O. B. S; "see sea an ocean; sea the Pope's jurisdiction,
as the sea of Rome" P.; Nearly alike. — *say*
sea; *seas* cease" H; "seas maria, sie:e apprehendo" C;
sii Led.

seat ["seuts = seets" Ch.] seet W; "seat sedes, deicit fraus" C.
shear "share shear" Price; "shear tondeo; share partio",
(like sound) C. (ee) sheer C.

sincere sinseer P. J.

speak speek G.

spear spiir C. M; speer G.

sphere [In 17th and 18th. cent. *sphear*] sfeer M. J; sfir
O. B. S.

steer (ii).

streams (ee).

survey sorvai P.

swear sweer Sm. Bull. G. C. O. B. S; seer J.

*tea*²⁾ tee J; tii O. B. S.

tear [noun] teer "rumpere aut lacrymu" Sm. teer *lacerare*,
tiir *lacryma* Butler. C.; toor [noun] G: Cooper and Price
distinguish the sound of *tear* [verb] and *tear* [noun];
tear [verb] teer O. B. S: "tear (lacryma) tier; (lacerare)
tehr" Led.

¹⁾ Ellis I. 90.

²⁾ Skeat Prin. of Eng. Etym. pp. 21—22.

theirs Cooper and Hodges give the same sound to *there* and *their*; dheeirz G; dhoerz J. O. B. S.

there dhaar, dheer Sm; dheer, (dhoor-Bor.) G; dheer J. O. B. S.

they (ee) dhei *non* dhe G; dhai P.

treasure treezyr Sa; trezyyr G; treshr J.

treat treetis Bull.

weak week Sm. G.

wear weer G; ["ware" — waar Ch]; weer C; weer O. B. S.

Led, Bailey; [wiir "a wear" J.]

where wheer J; Hueer (= wheer) Hart, Butler; wheer G; wher C; wheer O. B. S.

year jiir Sa. Bull. Butler, P. J; iir J; jeer G.

We may now examine more closely the rhymes based upon these words, giving especial attention to those words which have a double pronunciation.

1. The following rhymes were probably perfect in Pope's day, or at any rate would have been accepted by most of his readers: — atmosphere air; awake speak; care sphere; caro shear; cheat great; creature¹⁾ greater; days ease; days pease; feature nature; gate eat; great cheat; great complete; great eat; great treat [Swift]; hair sphere; healing tail in²⁾; key weigh; plaiice cease; raeo Lucrece; rear air; seat great; shade mead; sincere everywhere; speak break; speaks makes; breaks; speak take; sphere bear; sphere fair; sphere spare; sphere there; state eat; swears Lear's; take speak; take weak; treasure leisure pleasure; treat tête à tête; way bohea; weak take.

A number of these words changed their sound during Pope's lifetime, but he continued to use them with the older (ee) sound.

To these we may add: — beams Thames; fate seat; feast taste; key way; peace race; all of which we must include among the perfect rhymes, although authorities had begun to recognize the (ii) sound for (ea).

¹⁾ See also XII. A.

²⁾ For the rhyme of -ing with in, See XII. D.

2. The usage of the 17th century must also justify: — bread shade; shade dead; shade head; as well as: — heard appear'd; pert heart; rever'd heard.

3. The rhymes: — bears Gazetteers; bears steers; appear to have been mere licenses, though justified by O.

4. The following rhymes are at variance with authorities even in the 17th century, although the poets of that time did not hesitate to use them: — affairs ears; appears bears; appear pray'r; bear appear; bears appears; bears appears hairs; bear ear; bears ears; bear fear; bear spear; bear year; clear there; dear there; ear air; ear repair there; hair ear; hear pray'r; heirs ears; prepare bear fear; swear tear [noun]; tears [n.] pray'rs; tears [n.] wears; theirs tears [n.]; there here; there near¹); wears appears; wears appears hairs; wears tears [n.]; year heir.

Of the words here used, some, at least, had an earlier (ee) sound. These are: appear, clear, dear, ear, fear, hear, near, spear, a tear, year. The poets of the 17th century used these words with their older sounds. Pope found the rhymes in Waller, Denham, Dryden, Garth and others, and transferred them without change to his own verse.

5. Parallel with these rhymes which can only be justified by a very old usage are numerous rhymes which assume the modern pronunciation. Examples are found even in 17th century poets.

Waller.

hero tear M. 66; deer near M. 16; deer fear M. 18; appear tear M. 33. Also with *sea* [discussed below] are numerous rhymes in the modern style.

Dryden.

fear'd steer'd A. M. 114; appear year cheer H. and P. III. 585; be sea H. and P. III. 862; hero dear H. and P. III. 281.

¹) But see list of authorities.

Pope.

appear hero Pas. II. 59; appear bier Pas. IV. 31; be sea, To Oxford 5; beer clear D. III. 169; clear year Pas. I. 27; clear here To Oxford 6; clear peer 1740; decree tea Bassett-table 111; decree sea T. S. 7; dear peer Hor. Sat. B. II. S. II. 39; fear hero El. A. 315; D. II. 57; fleet retreat D. II. 427; here year Pas. I. 83; here appear W. F. 35; peers ears L. F. S. 18; seas trees St. C. 38; see sea To Bathurst 17; see flea D. IV. 237; tear bier U. L. 49; year steer E. M. III. 39.

6. It is worth noting that *tea* and *sea* appear very early with the (ii) sound as well as with the (ee) sound.

Even Waller has *sea* see M. 66; agree sea M. 66; he sea M. 66; she sea M. 1; be sea M. 5; M. 49; M. 66; Ep. 7; tree sea M. 18; and also the rhymes given above which indicate (ee). Pope's usage agrees with Waller's.

Comparison of the lists of rhymes shows that Pope used two pronunciations for *tea*. It has been however too often assumed¹⁾ that these two words were always (ee) early in the eighteenth century. The authorities themselves varied between (ee) and (ii).

Class IV. B. 1.

came	W. B. 243.	man	Argus 13.	remain'd	R. II. IV. 153.
Jerusalem		again		land	
complain'd	W. B. 393.	plain	E. M. I. 47.	Compare with	
land		man		Class I. c.	

An array of authorities is hardly needed to prove these rhymes licenses. Similar rhymes are quoted by Ellis.²⁾ Additional examples are found without difficulty in 17th century

¹⁾ Earle discusses at length the pronunciation of *tea* (Phil. of Eng. Tongue 171—177), but one would not suspect from his pages that any (ii) sound was given to the word in the early part of the 18th century.

²⁾ Early Eng. Pron. IV. 1036; 1083.

poets. Chaucer had used *Jerusalem rode-beem* Cant. Tales 6077; *Jerusalem stream* Prol. 463. Dryden has *claim Jerusalem them* A. A. 631; *saint want* A. M. 261; *plain Socinian man* Rel. Laici 311.

Parallel rhymes showing the modern usage are common. Thus Pope has *came same* E. C. 134; *complains strains* Pas. IV. 77; *plains reigns* Pas. II. 21; W. F. 41, and so on without end.

Class IV. B. 2.

animal	Dorset I. 22.	ear	D. I. 19.	share
tail		Gulliver		commis- D. III. 183.
appear	"1740"; 43.	ear	Hor. Ep.	sioner
minister		West-	B.I.E.I. 83.	swear
appear	E. C. 251;	minster		Thunderer T. S. 411.
regular	Ep. to.	easo		steer E. C. 118.
	Blount I. 25.	provin-	E.M.IV.297.	character
barrier	E. M. I. 223.	ces		ties T. S. 178.
near		err		perjuries
care	Gulliver	singular	E. C. 424.	years U. L. 19.
vinegar	II. 17.			sepulchres

Seventeenth Century Rhymes.

1. *Milton*:

tears characters *Passion*; sphere harbinger *Nativity*.
2. Such rhymes are very rare in Waller's poems and not common in Denham's.

3. *Dryden*:

bear interpreter H. P. I. 462; ease chronicles A. R. 105;
fears pensioners A. A. 397; grievances please A. A. 747;
hour travellour A. R. 147; murderer appear A. M. 219;
sincere adulterer H. P. II. 250; stars travellers R. L. 1;
years petitioners A. A. 985; year sojourner H. P. II. 703.

These rhymes are faulty in several particulars. In the first place, the unaccented final syllables are made to do duty

at different times for other syllables which would have been in harmony. Thus, final *-er* is made to rhyme with *-ear*, *-are*, *-eer*, and *-ar* with *-ear*, *-are*, *err*.

Authorities.

1. For *appear*, *ear*, *ease*, *near*, *swear*, *years*, see Class IV. A.
2. The short vowels *a* and *e* have kept essentially the same¹⁾ pronunciation as in the 17th and 18th centuries. The vowel *a* is obscure enough to allow some freedom in sound, but not so flexible as to justify any of these rhymes.

There seems little doubt that Pope adopted these rhymes from Dryden,²⁾ whose carelessness in combining accented and unaccented syllables was not exceeded by any reputable poet of the 17th century.

All these rhymes should be compared with those in Class VI, where the fault is chiefly one of accent.

Class IV. B. 3.

break	Ep. A. 85.	prevail	St. C. 87.	threat	T. F. 220.
crack		hell		great	
break	R.L.IV.169.	shadows	To Mrs.		
neck		Meadows	Howe 4.		

This group closely resembles the following one, the main difference being that in group 4 the chief combination appears to be (ii) + (e) if the words are taken with their present sounds.

Seventeenth Century Rhymes.

1. *Milton*:
great set Nativity.
2. *Dryden*:
great set A. M. 12; great beget treat H. P. III. 1169.

¹⁾ Ellis Early Eng. Pron. I. 225; 228.

²⁾ Ibid IV. 1035—6; 1083.

1. *Break crack* might have been a tolerable 16th century rhyme, but not later.
2. *Break neck* is (ee) (e).
3. *Prevail hell* is helped by the *ll*, but was always a license.
4. *Shadows Meadows* was at best (a) or (æ) + (e) or (ee): shad'ouu G; shad'u P.
5. *Threat great* was probably perfect, or had recently been so: threet G.

Class IV. B. 4.

aver	Lady at	ev'n	El. A. 213.	increas'd	S. P. 77.
hear	Court 10	heav'n		breast	
	[p. 479].	farewell	Farewell to	mean	To Oxford
beat	Hor. Ep.	meal	London 45.	pen	[p. 500].
set	B.II.E.I. 21.	feast	E.M.III. 65.	meat	S.D.IV. 156.
beheld	T. F. 25.	blest		sweat	
conceal'd		feast	Hor. Ep.	peace	
breast	M. E. I. 111.	rest	B.I.E.VII.25.	distress	Ep. A. 287.
east		get	S. D. II. 25.	{ protest	Hor. Ep.
breast	T. S. 346.	meat		{ least	B. I. E. VI.
feast		guest	Hor. Sat.	{ jest	107.
cheat	Hor. Ep.	feast	B.II.S.II.75.	read	[Pres. Ind.]
forget	B.I.E.VI.93.	guests		head	Ep. A. 37.
dead	S. D. II. 15.	feasts	T. S. 656.	rest	E. M. II. 7.
read	[Pres. Ind.]	guests	S.D.IV.166.	beast	
detest	T. S. 460.	beasts		rest	J. M. 184.
feast		heath	W. F. 131.	least	
distress'd	T. S. 526.	death		swells	M.E.II.189.
increas'd		her	Dorset II. 9.	conceals	
eats	Gulliver	appear		unev'n	M.E.IV.143.
threats	I. 41.			heav'n	

Seventeenth Century Rhymes.

1. *Milton:*

feast rest *Vac. Ex.*; feast guest least *Lycidas*; sweat seat *Nativity*; sweat set *L'Allegro*; spreads meads *Vac. Ex.*; underneath death *Vac. Ex.*

2. *Waller:*

beam them Ep. 37; beams gems Ep. 10; beast rest Ep. 31; beast drest M. 37, beasts breasts Ep. 5; breast feast *Reflections*; bend lean'd M. 30; complete sweat Pr. 2; completo set M. 51; complete get M. 52; east opprest M. 22; east rest Ep. 10; east west Epit. 15; feasts guests M. 1; guest feast M. 6; 8; Frag. 11; increase less Epit. 14; lead tread M. 51; less increase M. 35; least blest *Divine Love* V; oppress'd beast M. 22; 69 II; press cease M. 15; rest beast M. 69 III; rest east *Divine Love* V; rests beasts *Fear of God* I; repeat set *Fear of God* II; spread lead [Pres. Ind.] M. 46; spreads meads M. 14; tread lead [Pres. Ind.] Epit. 14; wrest east Ep. 3; 26.

3. *Dryden:*

appeal rebel R. L. 95; extreme [for extream] stem R. L. 427; guess increase peace H. P. III. 1264; heat sweat A. M. 3; increased redressed H. P. I. 197; increased beast H. P. I. 284; increase press H. P. III. 1209; opprest feast H. P. III. 1287; redressed beast rest H. P. I. 568; released request H. P. III. 1217; beast expressed H. P. I. 35; beast possessed H. P. II. 230; best least H. P. I. 408; rest beast H. P. I. 308; H. P. I. 400; set retreat A. M. 95; supreme [supream] them A. A. 409; threat beat A. M. 61; threat heat A. M. 115; well appeal fallible H. P. II. 471; well meal H. P. III. 32.

Authorities.

As already noted (group 3) short *e* has remained (e), although of course a final *l* or *r* would tend to protract the sound. We need therefore to discuss only the words containing *ea*, (some of which were spelled with simple *e* in the 17th century), and one or two others.

For *appear*, *eat*, *feast*, *hear*, *peace*, see Class IV. A. [authorities].

aver aver G; aver aveer aveer, "e se pronounce ai" M. *beast* Irish (ee) Cork, Belfast; *beest* Pals, Bull, G. W. *beat* beet Sm; G. M.

“*bait* meant to allure or entice with; *beat* to strike” P.
breast [*breast-plate* bres: plāvət J].
cheat Irish “chait” Cork, Belfast. M. E. *chete*; (ee).
conceal 17th cent. (ee); 18th cent. (ii).
dead deed G. Ch.; dol *Led.*
guests = “geestes” Cheke. The spelling is his own, and is indecisive.
A. S. *gaest* *gest*; M. E. *gest*.
Probably (e).
head (e) Ellis *Early Eng. Pron.* IV. 1036. ned C.; hed Sm. Bull; need G.
heath A. S. hēð; M. E. *heth*.
increase enkrees Bull; inkrees G.
least leest Sm. Bull. G.: “*least* minimus; *lest that* ne; (sed potius vice versa, *least* ne”) Cooper.
meal meel Sa.
mean meen G.; mijin Sm. C.
meat meet W.; meet; miit (Mops) G.;
read (Pres. Ind.) See discussion below.
sweat sweet Sm.; swet Bull; sweet C.; set J.
threat threet G.

1. The following rhymes of group 4 appear to have been perfect in the seventeenth century: — aver hear; breast east (ee); breast feast (ee); eats threats; increas'd breast, meat sweat. These had however become licenses in the time when Pope wrote, though the pronunciations unquestionably lingered in certain districts.

2. Partly justifiable were the following, which assume the older (ee) sound for *ea*, and lengthen the vowel sound by the aid of *l* or *r*, or *n*: beheld conceal'd, farowell meal, her appear, mean pen, swells conceals.

3. The rhymes *dead* *read* (pres. ind.); *read* (pres. ind.) *head*, are doubtful. *Dead* and *head* were originally (ee), but had become (e) in Pope's time. Authorities for *read* are; riid P. *reed* W., riid C.; “*read* lectus, *red* ruber” have a like

sound C.; “*read* *lego*, *reed* *arundo*” C.; *reed* Bull. G.: “*read* (pres. ind.) *ried*, *read* (p. p.) *red*.” Led.

It seems probable that both are rhymes for the eye only, and must appeal to 16th century usage for justification.

The same reasoning applies to *heath* *death*.

4. The other rhymes, with the possible exception of *protest* *least* *jest*, *rest* *least*, appear always to have been licenses.

Class IV. B. 5.

breath	Hor. Ep.	breed		treads	T. S. 561.
teeth	B. II. Ep. II.	overspread	T. S. 571.	succeeds	
	300.	succeeds	E.M.IV.365.	spreads	

Class IV. B. 6.

beheld	T. F. 79.	friend		impell'd	M. E. I. 107.
shield		fiend	W. B. 80.	field	

Group 5 is without excuse. Each rhyme is (ii, e).

Group 6 rests upon a very old usage which reduces each rhyme to (e, e):

Shield was A. S. *seeld*; *field* was A. S. *feld*. Of course each very early become (ii), so that *beheld shieid*, *impell'd field* were licenses in Pope's day.

Friend fiend was probably perfect. *Authorities* give: — *fiend* *fiind* W., *find* J.:

friend *frind* G.: *frind*, Butler; Bull, Sa.; W. P.; *frend* C.; *friind*, *frind*, *frend* J.; *friind* O.; *frend* D. B. S.

Class IV. B. 7.

Conceive	E.M.IV.163	perceive	M. E. IV. 45.	receives	W. F. 223;
give		give		gives	Ver. and
gives	Univ.	receive	E. C. 733;		Pom. 13;
receives	Prayer 17.	give	S. P. 107.		E.M.IV.313.
			J. M. 375.		
			Fab. Dry. 94.		
			Epit. VII. 19.		

Class IV. B. 8.

Chagrin	R. L. IV. 77.	relieves	T. S. 780;	spleen	S.D.IV.236;
spleen		gives	M.E.III.269.	Courtin	
feel	R. L.II. 133.	seem	Ep. to	still	
mill		him	Blount I. 3.	wheel	St. C. 66.
give	R. L. I. 39.	seen	Hor. Sat.	{ within	Hor. Ep.
believe		within	B.II.S.I.53; To Moore 25.	{ mean	B.I.E.I.143.
				spleen	

Class IV. B. 9.

dwell		esteem	E. C. 139.	men	T. F. 360.
feel	T. S. 769.	them		unseen	
steel					

Class IV. B. 10.

Avarice	M. E. I. 214.	light		revive	E. C. 701.
vice		wit	E. C. 301.	live	
delight	E. C. 237.				
wit					

Groups 7, 8, 9, 10 were all licenses in Pope's time, though as usual he had respectable authority for his rhymes.

Group 7.

Waller:

receive give M. 66; receives gives M. 51;

Denham Cooper's Hill:

give receive.

The orthoepists show the rhymes to have been (ii, i) or (ee i).

Group 8.

Waller:

give relieve M. 56; give believe Ep. 37; give grieve Frag. 10; grieve live Ep. 31; sleeve give live Ep. 30.

Group 8 was not seriously out of harmony with seventeenth century pronunciation. One rhyme, *seen within*, may

have been perfect; for Jones gives (sin), though Gill had written (siin).

One word calls for special remark: — *been*. Pope regularly uses it with (ii) or (i) as it suits his purpose: been seen R. L. IV. 149; between been M. E. III. 289; seen been D. III. 117; been sin W. B. 323; been queen J. M. 704.

Both (ii) and (i) were heard, as they are still in England, though not so often in America, where *bin* has won the day.

Other examples from the poets are common:

Milton:

green been *Arcades*.

Waller:

been seen M. 43; been green Ep. 28; been Queen M 53; Ep. 2; in been *Fear of God* I.; Queen been Ep. 20; seen been M. 69 III.

Denham Cooper's Hill:

been seen.

Dryden:

been seen A. R. 25; been seen H. and P. I. 170; in been A. M. 170.

Group 10.

These rhymes may be compared with Class VI. G.

Light wit seems to look to a sixteenth century usage: *lint*, *leit* (*lux aut levis*) Smith; *litt* Bull; but G. has *loikht*.

Avarice rice and *revive live* follow Denham's *derives gives* and Dryden's *discipline line* H. P. I. 396; *thrives lives* survives H. P. III. 258; *strike apostolic* H. P. II. 170, 612.

Class V. A.

beget	D. I. 125.	devil	R LIV. 127.	evil	J. M. 47;
wit		civil		devil	W. B. 84;
civil	J. M. 186;	driv'n	T. S. 559.		M. E. III. 19;
devil	Hor. Ep.	heav'n			Hor. Ep.
	B. II. Ep. I. 41;				B. II. E. II. 218;
	S. D. IV. 56;				To Moore
	Epit. p. 466;				(p. 473).
	Sandys' Ghost				

fit	W. B. 23.	merit	Hor. Ep.	driv'n	A. S. diffan
yet		spirit	B.II.E.135;		M.E.driuen;
forget	E. S. II. 84.		226.		driv'n G.
wit		spirit	M.E.III.375.	ev'n	adj. iivn O.B.S.
forgiv'n	El. A. 255.	merit			A. S. efen,
heav'n		terrors	Song 17		efn.
ev'n	El. A. 213.	mirrors	(p. 478).		Goth. ibns
heav'n		will	W. B. 130.	eril	evil? Sm;
giv'n	St. C. 132;	tell			iivil G;
heav'n	E. C. 98;	wit	Hor. Ep.		iivil B;
	El. A. 137;	yet	B.II.E.I.354;		iivilz G;
	J. M. 51;		D. II. 101;		iivil, C. M. J.
	Fab. Dry. 69;		Lady Montagu	fit	fit Sm. G.
	E. M. I. 85;		1 (p. 483).	get	A. S. gitanz;
	E. M. I. 103;	yet	Hor. Ep.		M. E. geten;
	E. M. II. 265;	wit	B.II.E.I.75;		get Sm;
	E. M. IV. 161;				for-get G;
	M.E.III.229;		S. D. II. 29.		git Franklin
	Ep. A 418;				git facilita-
	E. S. II. 72;	civil	Lat. civilis		tis causa C.
	Epit.XIV.13.		sivol J:	gir'n	A. S. gifan
heav'n	El. A. 357.	devil	diirvil Sm.;		M. E. geuen
forgiv'n			diil (Bor) G;		giv'n G.
heav'n	W. B. 50;		devl C;		girva Bull.
giv'n	E. S. I. 93.		divl, dil		
hence	E. S. II. 60.		Sometimes		
prince			delas in "del		
it	Hor. Ep.		take you" J;		
poet	B.II.Ep.II.66.		devl D. B. S.		

heav'n Hevn Bull; Heov'n G.; "heeven" Ch.

Hev'n O. D.; "haven hähvn"; "heaven hevvn" } Led.

hence iuns Sm.; "hence = himce" iuns M.; A. S. heonan
for *himan.

it it G.

merit merit G.

spirit spirit G.: “*sprite*” Ch.

tell tel Sm. A. S. tellan.

terror terror G.: *terrible* terawbl *facilitatis causa* C.

will wil Sm. Hart; G.

yet A. S. *git*, *get*, *giet*; M. E. *yet*, *yit*; Jit, *alii sonant Jet* Sm. G.:

Price groups *yet*, *it*, *wit*; *it yet* (nearly alike) H.: Jot e feminin M.; (it) J.

Seventeenth Century Rhymes.

1. *Waller.*

giv'n heav'n M. 2; 4; 18; 20; Ep. 4: 28; heav'n driv'n M. 13; heav'n giv'n M. 21; 52; Ep. 33; Divine Love I; Fear of God I; merit spirit M. 21; sit forget. Ep. 40.

2. *Dryden.*

civil devil A. A. 557; giv'n heav'n H. P. I. 251; 376; heav'n giv'n O. C. 10; convince sensu R. L. 148; defence prince H. P. II. 290; offence prince H. P. III. 22; pretence prince A. A. 745; prince pretence H. P. III. 746; prince incontinence abstinence H. P. I. 361; sense prince A. A. 965; thence prince H. P. III. 527; writ yet H. P. III. 490; yet wit R. L. 324.

Even in Anglo-Saxon¹⁾ we find such double forms as: *hwælc hwælce*, *selle sille*, *meht miht*. In England one constantly hears in some districts instead of (ee) a sound approaching (əi). A young man from London once asked me in Brussels if there was a duty on lace! (ləis). I found he meant lace! An educated Scotchman in making an address (Nov. 20, 1887) constantly said *whither* for *whether*. *Git* for *get* is very common even from those who are fairly well educated. The “tendency to sink all unaccented vowels into (i)”²⁾ is everywhere felt.

¹⁾ Körner Ags. Laut- und Formenlehre 5. 8; Koch Hist. Gram. d. engl. Sprache I. 39.

²⁾ Ellis Early Eng. Pron. IV. 1226—1227.

It is therefore no surprise to find the poets taking advantage of the confusion to secure a few additional rhymes.

Several of Pope's rhymes will justify themselves by reference to the list of authorities.

1. *Beyet wit, forget wit, wit yet* seem to have been allowable rhymes.
2. *Civil devil* was perfect.
3. *Hence prince* was at least nothing more than a 17th century tradition, and must probably be allowed.
4. *Evil devil* was at worst only (ii, i), and would have been perfect in the 16th century.
5. *Spirit merit* was probably a license, though *sperit* is a common vulgarism of to-day.
6. *Dri'v'n heav'n, forgi'r'n hear'n, ev'n heav'n, gir'n heav'n, terrors mirrors, will tell* were all licenses.
7. *It poet* may be justified by the obscurity of the unaccented (e).

Nearly all these rhymes are retained by 19th century poets. Examples from Scott, Byron, Coleridge, Poe, Longfellow, are given by Bartling¹⁾. Tennyson and Moore use them freely.

Class V. B.

fierce	Hor. Sat.	pierce	E. M. I. 23.
verse	B. II. S. I. 23; E. S. II. 104; Prol. for Dennis 13 (p. 471).	universe	—
		here	E. M. I. 19.
		refer	
		here	D. I. 131.
		Molière	

Seventeenth Century Rhymes.

1. *Milton:*

verse fierce *Passion*; verse pierce *L'Allegro*.

¹⁾ Rhymes of Poets of XIX Cent. pp. 13—14.

Authorities

fierce feers G; “*fiers*” Ch; fers B; fers S; M. E. *fers*; O. F. fers *fiers*; Lat. *ferus*.

pierce piirs O; pers piirs B; pers S.

“Mr. Pierce did pearce it with a sword; the scholar did *parse* and construe his lesson” Hodes (1643).
verse A. S. *fers* M. E. *vers* *fers* (Orm.).

Noah Webster remarked¹⁾ in 1789; “The standard English pronunciation is now *fierce*, *perce*, *terre* [for *fierce*, *pierce*, *tierce*] and it is universal in New England”; *vers* G.

here hiir P. J. O. B. S.

The first two rhymes were perfect. The rhyme *here* *refer* was a license. *Here* Molière may possibly be excused by Pope's habit of Anglicizing French names.

Nineteenth century rhymes are given by Bartling²⁾.

Class VI. A.

adultery	J. M. 117.	deery	E. S. I. 169.	eye	W. B. 118.
die		villainy		jealousy	
be		disagree	M. E. I. 124.	eye	D. I. 33.
mortally	W. B. 351.	policy		poetry	
be	Ep. Blount	die	E. S. II. 234.	eye	Chorus II. 31.
comedy	I. 21.	eternity		progeny	
buy ³⁾		die	Hor. Ep.	eye	E. C. 586.
dispensary		livery	B. I. E. VI. 32.	tapestry	
degree	E. M. IV. 359.	die	M. E. III. 287.	eye	Ep. to
charity		history		lie	Craggs 5.
degree	Macer 19.	eye	Hor. Ep.	fidelity	
simplicity		gaiety	B. I. E. VII. 45.	eternity	
disagree	E. M. III. 307.	eye	T. F. 202.	be	Rochester 1.
charity		majesty		thee	

¹⁾ Dissertation on the English Language pp. 125—126.

²⁾ Rhymes of Poets of XIX. th. Cent. p. 15.

³⁾ Ellis Early Eng. Pron. IV. 1084.

fly	D. III. 34.	I	Sat. Donne	sky	El. A.
pillory		dictionary	II. 68.	immortality	299.
fly	D. C. 16.	I	Hor. Ep. B. II	sophistry	Rochester
victory		prophecy	E. I. 131.	thee	
flea	R. L. V. 121.	luxury	D. IV. 593.	eternally	40.
casuistry		pie		supply	M. E. III. 277.
free		me		charity	
{ tyranny	Rochester	constancy	J. M. 595.	supply	E. S. II.
thee	16.	me	Hor. Ep.	Westphaly	171.
free	E. C. 649.	independ-	B. I. E. VII.	supply	E. M. II.
liberty		dency	69.	philosophy	187.
free	E. S. I. 37.	policy	M. E. I. 67.	supply	
honesty		lie		integrity	1740.
free		reply	M. 31.	thee	
tyranny	Epit. II. 9.	deity		impicity	E. M. I. 257.
fly	Hor. Ep. B. I.	see	T. F. 380.	tree	Hor. Sat.
poverty	E. I. 69.	gallantry		liberty	B. II. S. VI. 220.
fry	W. B. 235.	see	T. S. 118;	thee	
jealousy		villainy	M. E. III. 49.	futurity	T. S. 551.
fly	Ep. to Jervas 25.	see	Hor. Sat. B. II.	try	
Italy		simplicity	S. II. 35.	charity	El. A. 149.
he	E. C. 414.	she		try	
quality		chastity	W. B. 36.	liberty	J. M. 331.
he	J. M. 65.	sky		try	
adversity		company	E. M. I. 111.	gallantry	Celia 6.
he	Hor. Sat. B. II.	sky	To Lady	why	
prosperity	S. II. 125.	infamy	Shirley 10.	deity	E. M. I. 67.
he	Translator	sky		ye	
Wycherley	4.	progeny	D. I. 227.	Tory	E. S. I. 7.
high					
Ogilby	D. I. 327.				

Class VI. B.

Authorities	J. M. 695.	eyes		miseries	E. S. I. 101.
lies		miseries	T. S. 712.	eyes	
avarice	M. E. I. 214.	lies	M. E. III.	policies	E. M. III. 183.
vice		blasphemies	321.	bees	

rise	E.M.III.137.	solemnities	T. S. 600.	ties	T. S. 178.
charities		rise		perjuries	
skies	E.C.552.	ties		tragedies	
blasphemies		depen-	E. M. I. 29.	<i>Umbra.</i>	
skies	T. S. 45.	dencies		flies	

Class VI. C.

advance		eyes	D. I. 247.	sick	Hor. Ep. B.I.
complai-	D. IV. 137.	sacrifice		splenetic	E. VII. 5.
sance		expense		splenetic	
bell	W. B. 211.	indolence		sick	W. B. 90.
Philomel		rise	El. A. 353.	walls	S.D. II.
call	E. C. 42.	sacrifice		walls	bacchanals 117.
equivocal		sense	E. M. II.	walls	Ep. A. 215;
dress	E. M. II. 45.	consequence	74.	capitals	T. F. 141.
idleness		sense	E. M. I.		
		Providence	113.		

Class VI. D.

alone	Paraphrase	own	D. II. 139.	Solomon	J. M. 631.
consolation	31.	Addison		sun	
known	T. S. 792.	shown	M. E. V. 61.	town	W. B. 265.
Calydon		Addison		Alison	
one	D.IV.575.	Solomon	J. M. 669.		
Gomorgon		one			

Class VI. E.

ill		peal	Hor. Ep.	spells	
principle	E.M.II.175.	syllable	B. II. E. I.	syllables	Ep. A. 165.
			334.	still	
				suitable	E. C. 318.

Class VI. F.

Conveys	D. II. 203.	ontweighs	E. M. IV.	plays	
operas		huzzas	255.	operas	S.D.IV.124.

Class VI. G.

besieg'd	Ep. A. 207.	caprice	E. C. 285.	divine	Hor. Ep. B. II.
oblig'd		nice		Racine	E. I. 374.
besiege	ye Hor. Ep.	caprice	E. M. II. 239.	lines	
oblige	ye B. I. E.	vice		magazines	D. I. 41.

VIII. 29.

The foregoing rhymes call for no long discussion. With a few exceptions which are pointed out below they are all licenses, though in some cases, as in group C, the coincidence of sound is so close that it appears like hypercriticism to object to them.

Class VI. A.

Rhymes of this group in order to be perfect would have to change the accent of one of the rhyming words. The license is allowed by Guest¹⁾ and severely condemned by Ellis²⁾. The sound expressed by the final *y* when unaccented is so vague that it is made to rhyme with *-ee*, *eye*, *-ie*, *-e*, and accented *-y*, (which has the sound of long *i*). Most of the earlier poets take little pains to avoid such rhymes, though they are not very common in Waller's verse. Examples are numerous in 19th century poets, especially Longfellow.

Milton has *infancy* *glorify*. Nativ.

Waller furnishes a few specimens in the following poems: M. 1; 26; 40; 46 (three examples); 49 (two examples); 56; 66 (two examples); Ep. 1 (two examples); 12; 17; 21; 23; Pr. 2; Epigr. 4; Frag. 10; Epit. 17; Fear of God I. (two examples); Divine Poesy I.

Denham has *sea* *eternity* ("Cooper's Hill"), and *by* *piety* ("Destr. of Troy").

Such rhymes are very common in Dryden's works. A detailed list is therefore unnecessary. They show the same peculiarities as those in Pope's verse. Examples may be found as follows: A. A. 159; 226; 291; 315;

¹⁾ Hist. of Eng. Rhythms p. 76.

²⁾ Early Eng. Pron. III. 862; IV. 1034.

341; 481; 507; 521; 535; 604; 769; 783; 787; 989;
H. P. II. 568.

Pope seems to have avoided such rhymes in the more finished poems of his earlier period.

No rhyme of Groups A. and B. in to be found in the *Pastorals* or in the *Windsor Forest*. But one example occurs in the *Rape of the Lock*. In the second canto of the *Dunciad* is none.

Class VI. B.

This group differs very slightly from group A. With the exception of *avarice vice* — which is probably used for the sake of convenience — these rhymes could be formed from group A. by putting the nouns ending in final-*y* into the plural, and giving the rhyming words a form that satisfies the eye. The rhyme *policies bees* is merely (i, ii).

Class VI. C.

Most of the rhymes of this group need but a very slight increase of the final accent to be perfect. Perhaps most readers would accept them without further change.

Call equivocal, walls bacchanals, walls capitals appear to be (AA, A).

Similar rhymes are not uncommon in 17th century poems.

1. *Waller*:

admiral all Ep. 7; all admiral M. 66; all democratical Ep. 25; all funeral M. 8; all prodigal Ep. 15; fall admiral M. 66; Whitehall capitol M. 51.

2. *Denham*:

all original.

3. *Dryden*:

call apochryphal A. A. 664 etc.

Class VI. D.

The rhymes of this group must seek their excuse in an earlier usage, and in the obscurity of the vowels, which lend

themselves to combinations not strictly in harmony. If *one* *Gormorgon*, *Solomon one*, *Solonian sun* are perfect, as they must probably be considered if we make a slight change in the accents, then the other rhymes of the group must be licenses. Such rhymes were common.

Waller has *down Macedon* Ep. 6; *son Telamon* Ep. 9; *stone superscription* Ep. 6; Denham has *sun Automedon* etc.

Class VI. E.

Ellis¹⁾ half justifies *still suitable* on the ground of the obscurity of the *-ble*. The same excuse may be made for the other rhymes, though all need a shifting of the accent in order to be perfect.

Class VI. F.

These three rhymes are of course licenses, which take advantage of the obscurity of the unaccented *-as* of *operas* and venture a license in *huzzas*. For *operas* and *huzzas* I find no contemporary pronunciation. *Plays* may be compared with *way(s)*.

Convey kənvei P; kənvee C.

Weigh libro; *way* via, C; "A *way* to walk in; a *weigh* of cheese; ways, weighs" H.

Class VI. G.

The first two rhymes of this group are perfect (ii, ii).

*Oblige*²⁾ obliidzh J: obliidzh D.

Caprice nice, caprice vice are doubtful, though it seems improbable that Pope intended (ii, ii). If Dryden's example is sought, we find *nice vice twice* HP. III. 1172. He has also *shine mien* O. C. 18, and *drive give* A. R. 137, all of which show as much confusion as Pope's rhymes. Waller has *alive give* Epit. 14; *like antique* Epig. 5; *retrieve dive* M. 49.

¹⁾ Early Eng. Pron. IV. 1084.

²⁾ Cf. Earle Phil. of Eng. Tongue p. 167.

Divine Racine must be a mere Anglicizing of the French name.

Lines magazines was probably a license, which may be compared with Dryden's (HP. I. 396), *discipline line*. O. B. S. give (mægæziin).

Class VII.

coins	D. IV. 349.	join'd	T. F. 495.	lie	Hor. Ep.
dines		find	T. F. 495.	joy	B.I.E.VI.97.
cries	D. II. 221.	join	E. C. 346;	line	
noise		line	T. S. 342;	join	E. C. 360.
design	M. E. IV. 7;		E. M. I. 227.	mind	T. F. 165;
coin	M. E. V. 23.	join	{ Hor. Ep.	join'd	T. S. 672;
design	Pas. II. 55.	line	B. II. E. I.		Lines an M.W.M.5
join		divine	267.		p. 484.
divine	<i>Lines</i>	join'd	E. C. 187.	mind	
coin	p. 501.	mankind		joind	Hor. Ep.
divino	J. M. 31.	join	R. L. III. 29;	man-	B.II.Ep.II.37.
join		mine	El. A. 359;	kind	
enjoy	E. M. III. 61.		Fab.Dry.92.	night	Hor. Ep.
luxury		join'd	E. C. 687;	doit	B.II.Ep.II.35.
find	E. C. 669.	mind	E.M.II.203;	shine	Cowley I.17.
join'd			D. III. 179.	join	
join	{ Sandys'	joins	M.E.III.131.	side	
combine	{ Ghost 57.	mines		enjoy'd	T. S. 676.
{ join'd	<i>Roch-</i>	join	D. III. 309.	spoil'd	E. S. II. 38.
combind	<i>ester</i> 7.	Proser-		mild	
humankind		pino		tie	Chor. II. 25.
join'd	W. B. 15.	join	E. C. 562.	joy	
defin'd		shine		toil	M. E. I. 220.
join	Hor. Sat.	join'd	S. D. IV. 48.	pile	
dino	B.II.S.II.147.	refin'd		vine	
join	Hor. Ep.	join	El. A. 41.	join	D. I. 303.
divine	B.II.E.1.101.	thine			

Seventeenth Century Rhymes.

1. *Waller*:

smile toil Dedic.; join'd refin'd Dedic.; toil smile Dedio.;
Misc. 66: style toil M. 40; side employ'd M. 41; decline
coin M. 49; toil isle M. 50; 65; 691; reconcile toil M. 52;
spoil'd build M. 56; employ die M. 62; disjoin'd combin'd
Ep. 5; mind join'd Ep. 31; join shino Frag. 11.

2. *Denham* — *Cooper's Hill*:

join'd confin'd; spoils styles; reviles spoils.

3. *Dryden*:

design join O. C. 10; A. A. 67; discipline join H. P. II.
459; join design A. A. 493; join sign H. P. I. 412; joy
ally H. P. III. 896; refines joins loins H. P. III. 689; mine
purloin H. P. III. 366; mine line join H. P. III. 768; Rhine
join A. M. 299; wine sign join H. P. I. 417; coin line H.
P. III. 155; line join A. M. 57; H. P. II. 87; guile spoil
H. P. I. 52; while spoil H. P. I. 168; smiles toils A. A.
912; smile toil H. P. III. 410.

Authorities.

Coin koin J; koin O; koin B; kain S;

join dzhuuin G.; dzhuin dzhoin C; dzhuuin (sometimes);

dzhoin J; dzhoin O; dzhoin B; dzhain S.

joy dsoi W; dzhai C;

dzhoi G.

soil fortasse suil Sm.; *soil* suuil } *indifferenter* G; *soil sometimes* J.

spoil spoil Bull.; spuuil G.; spoil sometimes J.

toil toil, *fortasse* tuil Sm.; tuuil Bull.; toil tuuil *indifferenter* G.; tuuil G.; toil W; toil toil C; toil O.

This class of rhymes¹⁾ is peculiarly interesting because representing a not uncommon vulgarism of the present day. In New England it is heard most commonly in the words *oil*,

¹⁾ Earle Phil. of the Eng. Tongue p. 165; 169.

*boil, spoil*¹). Humorists like "Artemus Ward", Bret Harte, Major Downing and "Sam. Slick" use the three words cited, as well as *pint* for *point*, *pizen* for *poison*, *jine* for *join*, *brilin'* for *broiling*, *histed* for *hoisted*. These examples are of course taken from the living speech.

In the nineteenth century *peasant* survivals of the usage of the eighteenth and seventeenth centuries are occasionally found. Examples occur in the poems of Campbell, Wordsworth, Keats, Rogers, Moore, Coleridge, Elizabeth Browning, Byron, Scott, Tennyson².

On the sound of *oi* little more remark is necessary. As Ellis observes: "In the XVIIth century, though (ai) or (oi) was the rule, (oi) was frequently heard. In the XVIIIth and XIX centuries only (oi) was recognized, although some speakers still say (oi), now considered a vulgarism³). As early as 1773, William Kenrick in his "New Dictionary of the English Language" condemns the "vicious custom" prevailing "in common conversation", of converting *oi* "into the sound of *i* or *y*". From this censure he excepts "*boil join* and many others; which it would now appear affectation to pronounce otherwise than *bile jine*"⁴).

To the lists of rhymes cited above may be added those quoted by Ellis from seventeenth and eighteenth century poets, all of which are justified by the received pronunciation of the time⁵.

Class VIII. A.

alone	see VI. D.	alone	Pas. II. 57;	alone	T. F. 41.
consolation		one	J. M. 264.	sun	
alone	D. IV. 619.	alone		begin	J. M. 148.
none		shown	W. B. 302.	tone	

¹) Chas. A. Bristed, quoted by Ellis Early Eng. Pr. IV. 1224.

²) Bartling Rhymes of Eng. Poets of the XIX Cent. pp. 15—16.

³) Ellis Early Eng. Pron. I. 229.

⁴) See also Ellis Early Eng. Pron. IV. 1052.

⁵) Early Eng. Pron. IV. 1036; 1084.

come	Hor. Ep.	none	T. F. 302.	shown
home	B. II. E. II. 95;	throne		{ alone J. M. 679.
	Epigram	none	J. M. 543.	one
	p. 466.	unknown		shown D. I. 147;
done	T. F. 406.	overcome	D. II. 189.	none D. IV. 257.
throne		home		son E. M. III. 228.
home	E. M. I. 97.	o'ercome	D. II. 165.	known
come		home		son Hor. Sat. B. II.
known	T. F. 523;	own		own S. II. 173.
none	M. E. I. 51.	Addison	see VI. D.	son T. S. 543.
known	E. M. III. 209;	owns	T. S. 577.	throne
one	Epit. VII. 15.	sons		won W. B. 257.
none	E. C. 10;	run		bone
own	Hor. Ep. B. I.	stone	T. F. 218.	won Basset-
	E. I. 179.	shown		shown Table 39.
none	J. M. 448.	Addison	see VI. D.	
stone				

Seventeenth Century Rhymes.

1. *Milton*:

Alone upon *Arcades*; home come *Unir. Carrier* I.; won done alone. *Natir*; throne thereon *Solemn Music*;

2. *Waller*:

Alone done Ep. 13; alone none M. 8; become home *Closing Lines*; come home M. 19; Ep. 31; come Rome M. 63; done own *Reflections*; home come Ep. 23; known none Ep. 39; D. L. II; D. L. III; none known D. L. II.; o'erthrown one Ep. 31; one own Ep. 14; throne none M. 67; thrown sun M. 67.

3. *Denham*:

Flows does *Cooper's Hill*.

4. *Dryden*:

Alone one none H. P. II. 437; alone own H. P. II. 238; alone son H. P. I. 116; alone sun O. C. 6; come home A. M. 32; H. P. I. 404; H. P. III. 1283; come home sun H. P. III. 295; overcome home A. M. (Preface) 12; done

tone H. P. III. 55; known son own H. P. III. 332; none own H. P. II. 131; disown one H. P. III. 1175; shown thrown one R. L. 123.

Authorities.

alone aloon G; “*alone, a loan*” H.

begun (o).

bone boon C; boon (Scotch pronunciation in 16th cent.)

come kum Bull. G; kom W. C.

done dun G; duun (Bor.) G; “*dun done*” nearly alike H; dən W. L.

home (oo). See Ellis Early Eng. Pron. IV. 1036.

known knooun non knoon G.

[*know* knau alii knoo W; nhoo C.] nooun J.

none noon G.; “*noon*” now “*non*” L; noon W.

one Cooper gives as nearly alike; — *own* agnosco; *one* unus; *oon* W. C; wæn J. B; on, wən Dyche; wən F.

run run G. In Pope's time (o).

shown (oo).

son son Bull.; sun Sm. G. Butler; sən W; Wk;

Like sound “*sun* sol, *son* filius” C; H.

stone (oo)¹). Though (stan) is yet heard in New England.

sun sun Sm. G; sən B.

son Bull.

throne Like sound: “*throne* solium, *throuen* jactus” C: H; truun Sa. throon G.

tone (oo).

won wən C; wən B; wan S. wun S.

1. Comparison of the authorities shows that *alone none*, *alone one*, *alone shown none*, *known none*, *known one*, *none own*, *none stone*, *none throne*, *none unknown*, *shown alone one*, *shown none*, would probably have been accepted as perfect rhymes by most of Pope's readers, although in his boyhood the tendency to the newer pronunciation was making itself felt. For Pope's successors the rhymes are mere licenses.

¹) Ellis Early Eng. Pron. IV. 1081.

2. All the remaining rhymes of the group are licenses (*oo, e*), and were such in the 17th century poems which Pope took as his models.

Class VIII. B.

gone	Basset-	none	Hor. Ep. B. II.	rogues	Hor. Ep. B. I.
alone	Table 15.	gone	E. II. 304.	hogs	E. VII. 27.
gone	Hor. Ep. B. II.	on	Hor. Sat. B. II.	stone	D. III. 293.
own	S. II. 155.	own	S. II. 161.	on	
gone	D. II. 311;	own	Hor. Ep. B. II.	tone	D. II. 387.
stone	Epit. IX. 11.	gone	E. I. 34.	on	
gone					
unknown	T. F. 352.				

Seventeenth Century Rhymes.

Waller:

On own M. 38; gone own M. 66; gone overthrown M. 56.

Authorities.

For *alone*, *known*, *own*, *stone* see VIII. A.

gone gon Dyche, B; gan S; gan L; “*gun*” sounded like “*gone*” Price.

hog hog J.

on (o). The obscure vowel *o* varies considerably in sound, sometimes approaching (a) and even (aa); on G.

own [“*O* interjectio vocandi; *oh* doloris vel vehementiae; *ow* debo” have a like sound C.] ooun G.

owe (oo) C.]

Ellis finds Croxall's (d. 1752) rhyme *gone stone* perfect¹). Price's pronunciation of *gone* seems to make the view possible, though it may be doubted whether the rhyme would have been universally accepted. The modifying influence of the *n* must be assumed to make the other rhymes of the group possible, and even then a slight variation from actual coincidene

¹) Early Eng. Pron. IV. 1084.

of sound probably existed. *Rogues hogs*, which seems like (oo, o) was possibly (o, o), following the analogy of *catalogue*, *dialogue* etc.

Class VIII. C.

flood	D. IV. 241.	one	Chaucer 11.	sun	Cowley II.5.
nod		John		upon	
gone	Umbra 9.	on't	M. E. IV. 33.	sun	
Addison		front		upon	E. C. 315.
none	Hor. Ep.	on	M. E. III. 137.	none	
gone	B. II. E. II. 304.	sun			
on	Hor. Ep.	run			
one	B. II. E. II. 96.	on	T. S. 500.		

Of these rhymes possibly *none gone* and *on't front* would have been perfect; for we find *front* front B; *frant* S.

All the others were probably slight licenses, which may be compared with *on begun* M. 66, *on won* Ep. 10 (Waller).

Class VIII. D.

adores	R. L. I. 123.	crowns	T. F. 242.	o'er	E. M. IV. 157.
pow'r's		owns		pow'r	
blow's	Vert. and	down [noun]	Hor. Ep.	own	M. E. III. 399.
boughs	P. 110.	own	B. II. E. II.	crown	
{ brow			143.	own'd	
{ bow	T. S. 739.	frown	T. F. 73.	found	W. B. 32.
{ below		stone		own	
brow	M. E. III. 253;	gown	R. L. I. 147.	town	E. C. 408.
flow	Prayer p. 502.	own		pour	
brow	T. S. 255.	grows	Fab. Dry. 21.	show'r	M. 13.
glow		boughs		pours	T. S. 494;
brow	E. C. 705.	know	E. M. I. 93.	show'r's	D. II. 3.
grow		now		pow'r	Pas. I. 7;
compose	Basset-	known	T. S. 818.	more	E. S. I. 161.
vows	Table 87.	town		show	J. M. 603.

spouse	J. M. 115.	thrown	T. S. 218.	town	Hor. Ep.
knows		crown		own	B. II. E. II.
thou	Paraphrase	town	} Rochester		244;
blow	19 (p. 463).	gown		37.	Macer 21.
throne		alone		town	Busset-
down	D. I. 29.			unknown	Table 59.

Seventeenth Century Rhymes.

1. *Milton*:

known down *Unir. Carrier* I.

2. *Waller*:

allow'd show'd Epit. 17; allow so M. 43; bough brow M. 62; boughs grows M. 51; 691; crown own M. 66; Ep. 25; devour o'er D. L. IV.; down known D. L. II.; M. 55; fowl control M. 51; grow now M. 28; know now M. 44; Ep. 23; Ep. 27; now know D. L. V.; know slow M. 66; overthrown drown Epit. 15; own renown M. 64; own town M. 6911; pour show'r Ep. 5; renown own Ep. 38; spouse knows D. L. V.; stone down M. 59; throne down Ep. 15; thrown town M. 56; throws boughs M. 15.

3. *Denham — Cooper's Hill*:

brows flows; crown own; proud load.

4. *Dryden*:

bow grow O. C. 19; control prowl H. P. III, 412; crown disown down H. P. II. 487; crown own A. R. 258; down mown A. R. 109; gown shown A. R. 35; grow prowl A. M. 155; throne down crown H. P. II. 535.

Many of the words containing *ow*, sounded like German *an*, descend from an Anglo-Saxon *ā*. The change of sound took place¹⁾ between 1550 and 1650. Some words in *ow* with the same sound are of French origin: *ou*²⁾.

¹⁾ Skeat Prin. of Eng. Etym. p. 65.

²⁾ Full history of the form *ou* in *Early Eng. Pron.* I. 230.

The words containing *ow* (with the sound [oo]) were spelled with *aw* in Anglo-Saxon and later passed into *ow*. Some of the words had *ow* even in Anglo-Saxon.

Our list of authorities is necessarily incomplete, but in most cases we have material enough for basing an opinion.

Authorities.

The words *adore*, *alone*, *compose*, *more*, *o'er*, *stone*, *throne* afford no difficulty. Each has (oo).

blow bloou Bull. G.

bough Like sound: "To *bow* the knee; *bough*; *boughs bowze*"

H; "bows torquet, boughs rami, bow:e perpoto." C;

bowh, bauh Bull; bou G. boo, bœu J; boo B; bau S.

bow (arcus) boo C; boo B. L; boo Sa; boou G.

bow (torqueo) buu C; bou B; bau S.

brow A. S. *brú breuw*; M. E. *brouwe*; Like sound: "brows; brow:e" H.

crown M. E. *corone*, *croune*; *croune* kroun G.

down (noun) A. S. *dún*; doun G.

flour A. S. *flóran*; floou G.

found A. S. *funden*; found G.

frown M. E. *frounen* = F. *frognier*; froun G.

glow A. S. *glóran*; M. E. *glowen*.

gown M. E. *goune*; goun, gænn, geænn (*Bor*) G.

grow A. S. *grówan*; groou G; "groan and grown" have a like sound. P.

know A. S. *cnówan*, M. E. *knowen*; knoou G; knau, *alli knoo* W.; "Nearly alike; know gnaw; known gnaen, H.;" nhoo C.

knourn nooun J.

(be)-*low* A. S. *lág láh*; M. E. *louh*, *lah* loou G.

now A. S. *nú*; M. E. *now*, *nou*, *nu*; nou J.; nou Sa. G.

own [See VIII. B. *Authorities*].

pour M. E. *pouren*; puur pour Sm.; pour *Hart*; pour G.; power Butler; pour O.

Cooper and Price unite *pour* fundo and *power* potes-

tas; Hodges gives as nearly alike; “He hath no *power* to *pourre* it out; to *powre* (out); the *poore*.”

pow'r pou'er Sm. Hart; pour G.: Butler. [See *pour*].

show (*oo*) See VIII. A.

show'r A. S. *scir*; M. E. *schour*.

spouse O. F. espouse.

toun A. S. *tūn*; M. E. *toun*; toun G.

thou A. S. *dū*; M. E. *þow* [Piers Plowman I. 142; 145]
dhou Sa., Sm., Gill.; dhuu Bull; “Nearly alike” *thou*,
though H.

thrown “*thrown*, *throne*; *throat*; if he *throv't* away” H. C.
throoun Bull. G.

vow O. F. *vou ro*; M. E. *vow* *vou*; vou Sm.

Before passing to the rhymes themselves another preliminary word is necessary. Words spelled with *owr* were very loosely used by poets in the 17th century. Ellis quotes¹⁾ Pope's *brow grow*, *vows woes*, *own toun*, *adores pow'rs*, Gay's *knoun toun*, Croxall's *brow woe*, Beattie's *power store*, and pronounces them at best (*oo*) (*ou*). Many of them must have been eye-rhymes based upon a mere analogy.

1. The following rhymes appear to have been perfect: — *blors boughs*, *show bough*, *grors boughs*. The rhymes *pour show'r*, *pours show'r*s were perhaps perfect, but the authorities are not very clear.
2. The other rhymes must have been licenses, partly excusable for Pope on account of their frequent use before his time.

¹⁾ Early Eng. Pron. IV. 1084.

Class VIII. E.

abhor	Hor. Ep.	abodes	M. 71.	rode	T. F. 212;
more	B. I. E. I. 65.	nods		God	D. I. 323;
abhors	S. D. II. 5.	bestow'd	J. M. 63.	show'd	E. C. 94.
whores		God		trod	
abode	El. A. 127;	Gods	T. S. 273;	toad	
God	287.	abodes	292.	abroad	Ep. A. 319.
abodes	W. F. 229;	John	W. B. 125.	wroth	
Gods	U. L. 13;	alone		oath	J. M. 700.
	T. S. 596;	load			
	T. S. 835;	abroad	Ep. A. 217.		
	E. M. I. 125;	road	E. M. II. 115;		
	E. M. III. 255;	God	D. IV. 471;		
	D. II. 133; 207.		E. M. IV. 331.		

Class VIII. F.

cross	Ep. A. 17.	engross	M. E. III. 249.	gross	M. E. I. 17.
engross		Ross		moss	

Class VIII. G.

boast	E. M. II. 101.	coast	Argus 1.	lost	E. C. 480;
frost		toss'd		boast	T. S. 849;
boast	Pas. I. 9;	frost	T. F. 53.	lost	
lost	E. C. 496;	coast	To Mr. C.	coast	D. II. 293.
	E. C. 522;	frost	(p. 488).	most	M. E. II. 233;
	R. L. V. 143;	host	St. C. 104;	lost	Basset-Table
	S. P. 65;	ghost	Epit. XIII. 5.	25.	
	T. F. 503;	lost	Gulliver I. 30.	toast	R. L. IV. 109.
	Hor. Sat.	host		lost	
	B. II. S II. 151;	lost		lost	
	E. S. I. 113;			toast	E. M. II. 167.
				coast	

Seventeenth Century Rhymes.

Group E.

1. *Waller*:

abode abroad M. 41; abode God Ep. 40; abroad show'd M. 66; gods abodes M. 46; Ep. 2; load abroad M. 28; Ep. 9; note thought D. L. II; show'd abroad M. 50; thought wrote D. L. II; wrote thought Ep. 18; Divine Poesy I.

2. *Dryden*:

abode God A. M. 279; H. P. II. 707; III. 1211; abode rod H. P. III. 1259; God abode A. A. 735;

3. *Milton*:

God abode untrod *Natur*; God load trod rod *Sonnet IX.*

Group F.

Dryden: close [adj.] cross A. M. 169; gross cross A. M. 233; gross loss R. L. 322.

Group G.

1. *Waller*:

boast cost M. 56; boast lost M. 59; 60; Ep. 22; lost coast M. 66; tost coast M. 69 II; Ep. 3; tost ghost M. 46.

2. *Denham Cooper's Hill*:

boast lost.

3. *Dryden*:

boast lost A. M. 299; A. A. 829; lost coast A. M. 2; H. P. II. 561; lost most R. L. 278; most lost H. P. III. 523; tost boast H. P. I. 430; tost coast A. M. 33.

Authorities.

abhor (Bull, G.) *abhor*.

abode *abood* [Ellis Early Eng. Pron. I. 227] *abrood* G.

abroad *abraad* J; *abraad* B. S. O.

alone See VIII. A.

bestow'd *bistooud* G.

boast *boost* G.

coast "cost, coast," nearly alike H. *koost* Bull.

cross kros or kras.

[Ellis Early Eng. Pron. I. 225.]

engross īgruuus: O; engrōs: B.

ingroos: S.

frost fraast C; frast B. S.;

frost G.

God "God, yond" nearly alike. P.

God Sa. Sm. G.

gross [See *engross*] groos J.

host nast B; noost B; oost P; oost (often) J.

ghost goost C: guust O; goost B. S. "yo'st vadis, ghost spiritus" C.

John Dzhon G; Dzhon J.

load lood G.

lost laast C; last B; last S.

more moor [Ellis Early Eng. Pron. I. 227].

moor Sm. G: "moor" Ch; moor O;

moor S.

moss mos Sm.

most moost G; moost C; mest "o court" M; muust O; mest B; moost B.

oath ooth Bull, Ch.

road "rod, rode, road, hard-roed; my daughter *Rhode, rowed* apace, *roads Rhodes*"; similar sound. H.

rode [See *road*].

show'd [See VIII. A.].

toad tood Ellis Early Eng. Pron. I. 228.

toast "tolst" L; "tosl agitatus; toste panis tostus" C. (unlike sound).

toss'd tosed G.

tost "tasst" L.

trod trod or trad, Ellis Early Eng. Pron. I. 225.

whore nuur P. C. J. S; noor O. B.

wroth (wroth rwoth) Bull; (wrooth rwooth) G.

Groups E. F. and G. have much in common. The vowel sounds in the three groups are (oo, o) as the words are now usually pronounced. The evidence of the authorities shows

that the present pronunciation was already established for the majority of the words. With the possible exception of *abode God*; *abodes nods*; *John alone* and a few others in Group G. it is probable that all of these rhymes would have been accepted without question in the 17th century — a time when pronunciation was remarkably careless in the use of the vowel *o*.

1. Group E. must be called a group of licenses for Pope's time, but may be excused by 17th century usages.
2. Group F. is somewhat doubtful by reason of clashing authority, but is probably allowable.
3. Group G. is transferred bodily from 17th century poetry to that of the 18th. In the 17th century *lost* is (laast) to Cooper, but analogy and unlimited poetical usage excused the doubtful combinations. *Frost host*; *host lost*; *most lost* remained still perfect. The others were licenses.

Class VIII. H.

Amours	W. B. 154.	rooms	Gulliver	strook	T. S. 79.
doors		honey-	II. 55.	broke	
chose	Basset.	combs		yore	M.E.III.351.
lose	Table 51.	road	W. B. 245.	poor	
domes		wood			
hecatombs	S.D.II.115.	rows			
door	Hor. Ep. B.I.	billet-doux	R.L.I.137.	doom	E. C. 685.
poor	E. VI. 116.	so	Epig. III. 3.	Rome	
look	T. S. 755.	do		foredoom	R. L. III. 5.
bespoke		spoke	W. B. 182.	home	
look	J. M. 85;	look		foredoom	R. L. V. 139.
spoke	D. IV. 51.	store	W. B. 42;	Rome	
matadores	R.L.III.47.	poor	M.E.II.149;	Rome	
moors			M.E.III.171;	Broome	D. I. 145.
			Hor.Sat.B.II.		
			S. II. 117.		

Seventeenth Century Rhymes.

1. *Milton.*

Lose close Natir.; *strook took Natir.*

2. *Waller.*

Adore moor Ep. 10; blows lose Ep. 34; bow [noun] you Ep. 40; do know Ep. 12; do so Frag. 10; foe too Ep. 31; homo doom M. 52; know do M. 66; know you Ep. 23; look strook M. 52; lose foes M. 52; lose grows M. 66; owe too M. 40; owe two Ep. 14; poor store M. 43; show too M. 69 II; show you M. 56; slow too M. 36; slow do Frag. 10; so too M. 24; store poor M. 56; Epit. 16; strook look M. 4; strook took Ep. 32; tho' do Ep. 32; took strook M. 66; two go M. 63; you bestow Ep. 40; you go M. 65.

3. *Dryden.*

Blow too H. P. II. 326; fro do A. M. 10; go too A. R. 65; loom home A. M. 181; loose impose A. R. 151; throw too so H. P. II. 20; too do A. A. 886; broke shook A. A. 175; book spoke A. A. 654.

Authorities:

Amour aemoor B; aemuur S:

billet-doux No authority. Probably (uu).

broke brook G.

chuse tshooz G.

comb koom G.

kuumi J. O; koom D. B. S.

do. Like sound; "doe, do, dough, dow" P; duu Sa. Smith; du G. Bull; duu *rectius doo* W; duu M. J.

dome Probably (oo) Ellis I. 227.

doom Probably (uu). Ellis I. 227.

duum G.

door duurer sometimes J; duur Sm.; door O. B. S; "doer actor, door ostium, (like sound)" C; door L.

hecatomb nek'wetom J.

home (oo) Ellis I. 227.

look lok, better luk J.

luuk Sm. Bull. G.

lose luuz M.

matadore (oo) Ellis I. 227.

moor moor C. O. L. B. S.

*poor*¹⁾ puur G. Sa; Like sound; “*poor* one in want; *pore* to fix ones eyes and mind upon anything” P;
poor C. O: puurer *sometimes* J; puur B. S.

road [See VIII. E.]

Rome Ruum P; Ruum = “*room*”, different from “*roam*” C. M. J; Ruum Rom O; Ruum B; Ruu'm Bull.

room ruum Bull.

row (oo) H; roou Bull.

so “*So*; to *sow* the seed; to *seive* a garment” H; *soo* C. C; *soo* Sa.

spoke spook G.

store (oo) Ellis I. 227.

strook struk (i: strook G.

stroke strook G.

wood wod P; wud C; wod *better* ud J; wud Sm. G.

yore (oo) Ellis I. 227.

This group like the others shows the influence of the 17th century.

1. Among the rhymes which may be called strictly correct in Pope's time we may class the following: Amours doors; door poor; matadores moors; rooms honey-combs; store poor; yoro poor; doom Rome; foredoom Rome; Rome Broome.²⁾
2. More doubtful are: chose lose; domes hecatombs; rows billet-doux; so do. It seems probable that the time was already past which could have found them perfect. Pope has for example *true billet-doux* R. L. I. 117.
3. Ellis speaks³⁾ of the “old rhymes of (oo, uu) depending upon the still older (oo, oo) in *took*; *spoke* etc.” With such licenses we may class *look* *spoke*; *spoke* *look*; and possibly *strook* *broke*.
4. *Road* *wood* is a mere license:

¹⁾ I have heard (*poor*) from Englishmen.

²⁾ Ellis Early Eng. Pron. IV. 1084; Earl. Phil. of Eng. Tongue 166.

³⁾ Ellis IV. 1084.

Group K.

blood	J. M. 172;	floods	W. F. 47;	stood	W. F. 337.
good	J. S. 47.	woods	El. A. 169.	flood	
blood	T. F. 125.	good	E. C. 303;	wood	Pas. IV. 63;
stood		blood	E. C. 725;	flood	E.M.III.119.
blood	T. S. 323;		U. L. 29.	woods	W. F. 213;
wood	T. S. 737.	stood	Chor. I. 5;	floods	W. F. 219;
cou'd	J. M. 7.	blood	S. P. 125;		W. F. 385;
blood			T. F. 161;		St. C. 115;
flood	S. P. 185;		J. M. 377;		Fab. Dry. 84;
stood	M.E.III.135.		T. S. 388;		E. M. III. 57;
flood			Fab. Dry. 27.		M. E. V. 7;
wood	E. M. I. 215.				Gulliver I. 19.

Group L.

embru'd	T. S. 729.	food	E. M. I. 88;	food	Pas. IV. 37;
blood		blood	E.M.III.265.	flood	E.M.III.219.

Group M.

1) Charron	M.E.I.87.	uncommon	Lady at	Wood	E.M.III.155.
bufsoon		woman	Court	God	
Gods	Vert. and				
woods	Pom. 75.		[p. 478].		
2) dull	Hor. Ep. B. II.	fool	E. C. 588;	skull	
school	E. II. 200.	dull	E. S. II. 132.	fool	J. S. 7.
3) come	S.D.IV.160;	come	E.M.III.161.	tomb	To. Mrs. B.
doom		tomb		come	[p. 476].
come	S. D. IV. 214;	doom	W. F. 381;	womb	
room	Basset-Table 1.	come	R. L. III. 27;	come	T. S. 87.
			S. P. 91.		

Group N.

endu'd	E. M. III. 13.	full	E.C.148[See X.B]	wood	E. M. III. 99.
good		rule	[Ellis Early Eng.	food	
good			Pron. IV. 1084.]		
food	E. M. III. 27.				

Group O.

brows	D. II. 327.	mouth	Lines	sour	Hor. Sat.
ooze		truth	[p. 484].	poor	B.II.S.II.33.
cowl	E. M. IV. 199.	owls		youth	Sandys'
fool		fools	D. I. 271.	mouth	Ghost 17.
		proud			
		good	S. D. IV. 19.		

Seventeenth Century Rhymes.

Group K.

1. Milton:

stood blood *Nativ.*; stood bud *March. of Winchester*;
good flood *Lycidas*; good blood *Sonnet 7*.

2. Waller:

Blood good Dedic; M. 51; Fear of God II; blood stood
M. 36; blood understood M. 33; Ep. 23; done soon M. 30;
good blood M. 5; M. 64; Ep. 15; Ep. 31; stood blood M.
66; stood flood Ep. 1; wou'd mud M. 69 III.

3. Denham Cooper's Hill:

Soon undone; wood flood.

4. Dryden:

Blood food H. P. I. 134; blood good H. P. III. 364; blood
understood H. P. I. 428; blood wood A. A. 96; H. P. I. 13;
brotherhood blood H. P. III. 685; code understood blood
H. P. III. 466; flood good H. P. II. 277; flood mood good
H. P. II. 272; flood stood A. M. 99; good blood A. M. 263;
A. A. 293; 325; 640; misunderstood blood H. P. I. 276;
stood blood H. P. I. 434; stood good blood H. P. III. 141;
stood flood A. M. 184; understood blood H. P. I. 424; under-
stood abroad H. P. II. 430; wood blood H. P. III. 263;
withstood flood A. A. 819.

Group L.

1. Milton:

Flood mood *Lycidas*.

2. *Waller*:

Boon won Ep. 18; understood food M. 4.

3. *Dryden*:

Food blood H. P. III. 976; 1279; good food A. A. 120.

Group M.

1) 1. *Waller*:

Stock took Epit. 17.

2. *Dryden*:

Took flock A. A. 128.

2) No examples collected.

3) 1. *Milton*:

Tomb comb *Comus* 879;

2. *Waller*:

Come doom Ep. 31; come womb Ep. 3; room come M. 46; M. 51; tomb come M. 46.

Group N.

1. *Waller*:

Understood food M. 4.

2. *Dryden*:

Could food H. P. III. 1223; wood food flood H. P. I. 521.

Group O.

1. *Waller*:

Now too M. 51; too allow M. 50; use house M. 27; you bow (verb) Ep. 31; you now M. 21.

2. *Dryden*:

Devout foot H. P. III. 495; flood proud A. M. 298; house use H. P. III. 993; now do H. P. III. 121.

Authorities.

The following words were pronounced as at present: *brows*, *cou'd*, *cowl*, *embru'd*, *endu'd*, *God*, *nod*, *rule*, *tomb*, *truth*, *womb*, and probably several others, for which we will give the authority.

blood bluud Sm; blēd P, L; O. B. S.

blud Bull, G.

buffoon [Fr. *bouffon*] Probably (uu).

come [See VIII. A.].

cou'l Possibly lengthened (uu) H. C. L; Bull. G. *couuld* P:
kuuld C: kuud J.

doom [See VIII. H.]

dull Became (o) in 17th century. [Ellis Early Eng. Pron. I. 226]. dul Sm. G.

flood flēd O. B. L. J. P.

flud, flēd C; fluud Sm.; flud G.

food fuud G.

fool fuul Sa. Sm. G. C.

full ful [Ellis Early Eng. Pron. IV. 1084.] (u) Sm. Bull. G. M. J: ful C.

good guund, gud? Sa, Sm; gud G; god P; gud; god, *better* gud J.

mouth mouth G; Butler; "mauth" L.

ooze Probably (uu) uuz G: ooz? G. [Ellis Early Eng. Pron. I. 229].

poor [See VIII. H.].

proud A. S. *prūt*; M. E. *prud*, later *proud*; proud Butler, G.

room [See VIII. H.].

school "school, skull"; sounded alike P. Skuul Sa.

skull Became (o) in 17th century. [Ellis Early Eng. Pron. I. 226] skul Sm.

sour suur Bull; Like sound — "sore, sower, sour, suore" C.

stood stod P; stud C; stod, *better* stud J; stuud B; stud F. S.; stuud G.

uncommon komron C.

woman wəmən P. O; umən J; womrin B.; wumron S.; wumran G; wuurnan Butler.

wood wəd P; wud C; wod *better* ud J. "wroad, dying stuff;
wood" jewel, timber", like Sound P.; wud H; L.

youth Juuth? Sa; Juth Bull; Jyyth G; Juuth Butler; Juth P; Juth C; Jəth J.

Of Group K it is enough to note that with the exception of *flood nod*, which was always a license, the words here grouped would have rhymed in the 16th century. The tendency which showed itself at the close of the 17th century to say (god), (stod), (wod) may perhaps be held to excuse the combinations. But this seems to have been a transitory pronunciation which existed for a time side by side with the older — now the present — pronunciation. As usual, Pope copied the 17th century poetical usage, even though it had become for his century a mere tradition.¹⁾

Group L. is based on the usage of the 16th century.

Group M. 1) contained nothing but licenses for Pope's readers.

M. 2) These three rhymes had become in Pope's day (ə) (uu) and at best had never been more than (u), (uu).

M. 3) The rhymes in 3) had become licenses in the 18th century, although they are justified by earlier usage.

Group N. is merely a combination of long and short vowels (u, uu).

Group O was probably contrary to the usage of Pope's day, yet singularly enough each of the words in the group has had at some time or other the vowel sound (uu).

The Group should be compared with VIII D. in order to appreciate how freely Pope used words in *ow* and *ou* to satisfy the exigencies of his rhymes.

The entire set of rhymes in class VIII. offers unusual difficulty; and the lack of contemporary authority will allow us nothing more than a probable opinion in many cases. Yet we have evidence enough to show Pope's inconsistency with himself and very frequently with the pronunciation of his own century.

¹⁾ Ellis Early Eng. Pron. IV. 1084.

Class IX. A.

bruis'd	W. F. 13.	fools	M. E. II. 119.	ridicule	E. S. I. 61;
confus'd		ridicules		fool	D. IV. 547.
Cure	Hor. Ep. B. II.	fume	Gulliver IV.	secure	S. D. IV. 140.
poor	E. I. 225.	groom	27.	poor	
endure	T. F. 509.	peruse	E. C. 128.	use	R. L. V. 29.
poor		Muse		lose	

The license in these rhymes is not striking, but still a license. "After the middle of the XVIIth century the long *u* became (iu) after a consonant in the same syllable, and this sound has remained; in the XVIIIth century, as at present, after (r) it is pronounced (uu)"¹⁾. The *oo* and *o* are of course (uu), and each rhyme is (uu, iu).

Class IX. B.

Shew blue	W. B. 255.	shew few	T. F. 462.
shew do	M. E. I. 101.	shew prose	D. I. 273.

With these forms, we may compare the following; show below W. F. 231; show do J. M. 516; shown own alone J. M. 549.

1. *Waller* has with stood shew'd. Ep. 32.

2. *Dryden* foreshow²⁾ you A. R. 322; conclude shew'd O. C. 5; prow show A. M. 66; show too A. R. 256; show you H. P. III. 88; two show go H. P. III. 532.

The pronunciation of this very doubtful word *shew* or *show* is discussed at length by *Ellis*³⁾ without reaching any demonstrable conclusion.

Authorities are as follows:

sheic shew Bull. Sm. G. Butler; [*sheurs* shoouz G].

shuu shew C; *shoou*, *shoo* (which may be) shiu J: shiu O; *shoo* B.

As "nearly alike", Hodges writes: "Why do you wear out your *shoos* to see the *sheires*?"

Cf. Sweet, Hist. of Eng. Sounds p. 352.

¹⁾ Ellis Early Eng. Pron. I. 227.

²⁾ On the double form see Christie "Select Poems of Dryden" p. 234.

³⁾ Early Eng. Pron. I. 141.

The simplest solution appears to be to assume a double pronunciation (oo) and (iu) or (uu), which brings all the rhymes into harmony. We may note that Ellis¹⁾ finds Dryden's *shew bough* nearly perfect.

Class X. A.

above	S. P. 181.	improve	St. C. 122.	move	Chor. II. 34;
grove		above		love	Cato 9;
above	T. S. 839;	improve	W. B. 215;		V. and P. 122;
Jove	E. M. I. 41.	love	E.M.III.133.		S.P.17; S.P.89;
alcove	M. E. III. 307.	Jove	T. S. 109;		S. P. 242;
love		above	T. S. 243.		El. A. 67;
approve	Chor. II. 13;	Jove	E. C. 376.		El. A. 153;
love	Ep. A. 293.	love			J. M. 434;
approv'd	Epit. IV. 5;	Jove	T. S. 413.		J. M. 561;
lov'd	Epit.XIV.7;	more			V. and P. 67;
	M. E. V. 71.	love	Pas. I. 77;		Hor. Ep.
approves	W. F. 235;	grove	Pas. III. 8;		B. I. E. I. 55;
loves	J. M. 282;		St. C. 79.		S. D. II. 21;
	M. E. I. 202.	loves	M. E. IV. 93.		Kneller 1;
approv'd	Ep. A. 143;	groves			Prayer 11
belov'd	Epit. IX. 3.	loves	W. B. 361.		p. 502 .
disapprov'd	E. C. 576.	approves		mov'd	S. P. 47;
lov'd		love	T. S. 392.	lov'd	El. A. 351.
disapproves	El.A.259.	Jove		moves	Basset. Table
loves		loves	Chor. II. 7.	loves	91.
grove	Pas II. 79;	reproves		move	M.E.III.227.
above		love	Basset - Table	self-love	
grove	Pas. II. 23;	stroved	37.	prove	T. S. 302;
love	Pas. III. 75;	move		Jove	T. S. 364.
	E S II. 66;	above	T. F. 444.	prove	E. C. 532;
	Hor. Odes	move	M. 11;	love	S. P. 3;
	B.IV.O.I.21.	dove	W. F. 187.		S. P. 201;
groves	Pas. I. 65;	[doves]			El. A. 87;
loves	Pas. IV. 89;	move	Pas. III. 41;		El. A. 335;
	W. F. 409.	love	Pas. III. 83;		J. M. 764;
			St. C. 95		Waller II. 9;
					M. E. I. 133;
					Basset-Table73.

¹⁾ Ellis IV. 1036.

prov'd	E. C. 102;	remove	Pas. II. 87;	remov'd	Epit. II. 11.
belov'd	T. S. 674.	love	Pas. III. 29;	lov'd	
remove	Hor. Ep.		Pas. III. 87;	rove	Gulliver IV. 19.
grove	B. II. E. II. 56.		S. P. 51; 258;	love	
removes	Pas. I. 13.		El. A. 79; 193;	roves	Gulliver II. 51.
groves			El. A. 231;	loves	
			Ep. A. 29;	stroved	Fab. Dry 41.
			E. S. II. 74;	above	
			Epit. IX. 7.	unmov'd	M.E. II. 165.
				lov'd	

Seventeenth Century Rhymes.

1. *Waller:*

above Jove M. 1; approve love M. 66; grove love Dedic; M. 42; Jove love M. 2; Ep. 4; grove move M. 57; love approve M. 44; love grove M. 56; love move M. 9; 19; 22; 29; 32; Ep. 12; love prove Ep. 2; move love M. 46; C91; Ep. 2; Ep. 6; Ep. 27; Div. Love III; love remove Ep. 38; Div. Love IV; moves loves Ep. 2; Ep. 8; prove Jove M. 1; love Jove M. 8; prove love M. 12; 18; 26; 45; 46; 59; Ep. 12; 14; 17; 32; 33; remove love Ep. 11; strove above Epit. 15; strove dove Ep. 17.

2. *Denham — Cooper's Hill:*

groves loves; move love p. 8; p. 13; love move; move strove.

3. *Dryden:*

above move O. C. 32; A. M. 183; above strove A. M. 281; dove above remove H. P. III. 1256; Jove approve O. C. 20; love strove O. C. 22; A. M. 49; love remove above H. P. III. 677; lov'd remov'd H. P. III. 208; move above A. M. 16; H. P. II. 218; H. P. III. 618; move strove A. M. 57; 89; remove love A. A. 25; prov'd lov'd H. P. III. 799; approve love H. P. III. 706; prove love H. P. III. 898; remove love A. A. 25; 487; strove love H. P. III. 30.

Authorities:

abov^e abov^e Bull. G.; abov^e P. C. M. J.

dore "above, dore, glore, lore, shoce" have "a short u, but

somewhat obscure, almost as a middle sound between short *o* and short *u'* [that is (ɔ, ə) as between (o, u¹)].
dəv W. J.

grove "Groves loves *Pope*, grove love *Johnson*, rove love *Smollett*, grove above *Guy* moves doves *Pope*, prove love *Pope* These seem to have held their place from pure convenience" ?).

lore luuv Sm; luv G. *et passim*; "loor" Ch; lov W; lof M; lov J.

*more*³⁾ muuv G. Butler; muuv *rectius* moov W.; mav P. J.; muuv C. M. J; mav, muuv O; muuv D. B. S.

prove pruuuv Butler; prov P.; pruuuv C. M; prov; pruuuv O; pruuuv D. B. S.

rove roov Sm.

To this not altogether perfect list we may add *Jore Dzhoov* G.

It is possible that all of these rhymes should be regarded as licenses in Pope's day. *Prove, more*, seem to have had a transitional pronunciation at the beginning of the 18th century, and it is quite possible that Pope would have excused his freedom by appealing to the 17th century usage, when most of these rhymes would have been accepted. But the modern pronunciation was at least already recognized, and hardly any defence other than tradition and convenience can justify these slovenly combinations.

In this case, as in so many others, Pope transferred bodily to his own verse the rhymes of Waller, Denham, Dryden and other 17th century poets. That this is no proof of harmony with received pronunciation in his day is proved by examination of 19th century poets, who have even less excuse⁴⁾ than Pope. Longfellow furnishes several⁵⁾ examples: 1 a; 36 b; 128 b; 219 b; 270 a.

¹⁾ Lediard, quoted by Ellis, Early Eng. Pron. IV. 1042.

²⁾ Ellis Early Eng. Pron. IV. 1084.

³⁾ Earle Phil. of Eng. Tongue 169.

⁴⁾ Ellis Early Eng. Pron. I. 245—246.

⁵⁾ See also Bartling Rhymes of Poets of XIXth. Cent. p. 20.

Class X. B.

along	Hor. Ep.	tongue	Hor. Ep.	young	E.M.IV. 213.
strong	B.II.E.II.171.	long	B.II.Ep.II.155.	long	
tongue		tongue	S. P. 155.		
long	R. L. I. 115.	song		full	E. C. 148
tongue		wrong	D. II. 377.	rule	[See VIII.N.]
song	Hor. Ep.	tongue			
tongue	B.II.E.I.205.				

Seventeenth Century Rhymes.

1. *Milton*:Among song Il. Pen.: long among *Comus* 1006.2. *Waller*:long tongue M. 59; song young M. 1; wrong hung M. 38;
wrongs tongues M. 14; young strong M. 67.3. *Dryden*:along tongue H. P. III. 1153; long tongue H. P. II. 29;
strung song A. A. 196; thong tongue A. A. 509.

Authorities:

long loq G.; A. S. *lang*; M. E. *long*; loq W;
sang A. S. *sang*; M. E. *song*; soq G.
strong A. S. *strang*; M. E. *strong*
tongue A. S. *tunge*; M. E. *tunge tongue*; P. and H. group
tongues *tongs*; tug G.
wrong wroq (riroq) G.; A. S. *wrang*; M. E. *wrong*.
young A. S. *geong*, *giung*, *iung*; M. E. *yong* *yung*; juq Sa.
 Sm. Bull, Butler, G.; soq C.
full ful Sm. Bull. G; ful C; ful M. J. B. S.
rule riul ruul S; ryyl Bull. G.

All these rhymes were licenses, the difference of vowel sound being already recognized in the Anglo-Saxon period. It is possible that to some seventeenth century poets the rhymes of *tongue* with *song*, *long* *strong* *wrong* would have been perfect. But the new pronunciations must have been established in Pope's time. He has *sprung tongue* T. F. 479; D. II.

415; *sung tongue* W. F. 271; El. A. 65; Ep. to Oxford 1; *sung tongue rung* St. C. 113. He rhymed, therefore, as convenience¹⁾ dictated.

In *full rule* we have the common license of a long and a short vowel rhyming¹⁾.

The usual excuse of the poverty of the language can be made also in these cases, but it is possibly worth noting that five of the eight examples are taken from the works of the poet's ripest period.

Class XI. A.

aboard	Hor. Ep.	burn'd	S. P. 193.	Lord	Hor. Ep.
Lord	B.I.E. I.159.	scorn'd		word	B. I. E. VI. 99.
ador'd	Univ. Prayer 2;	charms	Pas. III. 9.	J. M.	708.
Lord	Ep. to Blount I.43.	warms		Lords	E. S. II. 173.
adorn'd	T. S 65;	cord	D. IV. 29.	affords	
mourn'd	U. L. 53.	word	Gulliver	mourn	Pas. IV. 19.
afford	Hor. Ep.	course	IV. 109.	adorn	
Lord	B.II. Ep. II.232.	horse		mourn	Pas. III. 21.
affords	M. E. III. 345;	court	Ep. A. 115	forlorn	
Lord's	Hor. Ep. B II.	short		mourn	S. P. 173;
	Ep. I. 310.	earth		return	D. III. 147.
afford	à Kempis 11;	birth	Rochester 4.	mourn	W. F. 311;
word	Maeer 5.	forth		urn	T. S. 105;
Arms	M. 53;	effort	Hor. Ep.		M.E. IV. 125;
warms	St. C. 36.	Earl's-court	B.II.E.II.		E. S. I. 179;
board	E. C. 416;		112.		Ep. to Jervas
Lord	J. M. 341;	force	Hor. Sat.		27.
	J. M. 406;	horse	B. II. S. I. 27;	mourn'd	Ep. to Earl
	Ep. A. 328;		Gulliver III. 31;	adorn'd	of Oxford 3.
	Hor. Sat. B. II.		Hor. Ep. B. I.	mourns	E. M. I. 277.
	S. VI. 159.		Ep. I. 15.	burns	
born	E. M. III. 19.	forms	Dorset II. 21;	preferr'd	E. M. II. 161.
return		worms	Ep. A. 169;	guard	
born	J. M. 260.		To Moore 2.	quarter	Hor. Ep.
turn		forth	T. F. 322;	martyr	B.I.E.I. 150.
borne	T. S. 837.	worth	M.E. III. 343.	resort	R. L. III. 9.
adorn		horse	E. C. 86.	court	
burn	D. III. 105;	course		resorts	T. S. 668.
mourn	Verses 9	Lord	R. L. III. 49.	courts	
	(p. 500).	board			

¹⁾ Ellis Early Eng. Pron. IV. 1081.

restor'd	D. IV. 653.	sword	J. M. 75.	word	M.E.III.359.
word		Lord		board	
return	D. I. 241.	torn	Pas. III. 91.	word	J. M. 166;
unborn		born		Lord	Hor. Ep.
scorn	M. E. II. 59.	turn		B. II. Ep. II. 13.	
borne		Sunday-	M.E.III.379.	words	Hor. Ep.
short	Hor. Sat.	morn		Lords	B.I E.VI.48.
court	B. II. S.I.91;	unexplor'd	R. L. I. 9.	word	Hor. Ep.
	Hor. Ep.	Lord		sword	B.II.E.I.398.
	B. I. E.VII. 3.	urns	D. II. 11.	works	R. L. IV. 53.
sort	E. C. 322;	horns		corks	
court	D. IV. 337;	urn	Farewell to	worn	E. C. 446.
	D. IV. 567;	mourn	London	turn	
	Inscription		(p. 479).	worth	Hor. Ep.
	(p. 500).	warms	T. S. 714;	forth	B. I. E. I. 89.
stor'd	M.E.IV.133.	arms	D. II. 81.		

Seventeenth Century Rhymes:

1. *Waller*:

Word sword Misc. 3; 46; Ep. 32; foree horse Misc. 3; 22; Ep. 1; fore'd: unhors'd M. 69. III.; horse foree Misc. 60; resort court Misc. 8; Ep. 31; Misc. 66; afford lord Misc. 36; born mourn Misc. 36; scorn worn Misc. 40; lord ador'd Misc. 46; North forth Misc. 51; forth North Ep. 15; worth North Epit. 15; sword lord Misc. 52; Ep. 31; word board Misc. 66; work York Misc. 66; mourn return Misc. 67; borne adorn Misc. 69 I.; return worn Misc. 69 I.; scorn return Ep. 4; burn mourn Ep. 5; forth worth Ep. 11; Ep. 28; Ep. 31; Ep. 32; borne scorn Ep. 12; Ep. 27; scorn mourn Ep. 15; adorn borne horn Ep. 24; born worn Ep. 32; afford word D. L. I.; Fear of God I.: Lord word D. L. I.; scorne borne Divine Poesy I.

2. *Denham — Cooper's Hill*:

court resort; courts resorts.

3. *Dryden*:

board abhorred A. A. 619; adorned mourned A. A. 831; foree worse H. P. II. 120; afford bird A. M. 87; affords

birds H. P. III. 955; H. P. III. 1250; afford Lord H. P. 695; board Lord H. P. III. 960; born turn A. A. 963; mourn return A. M. 34; mourn'd return'd A. A. 823; heard guard O. C. 30; A. M. 103; resort court A. M. (Preface) 51; restor'd Lord A. M. 31; A. A. 1030: scorn return A. A. 275; torn scorn A. A. 399; sort court A. A. 682; sort sport R. L. 238; sort export H. P. II. 563; sword lord A. A. 761; H. P. III. 702; stirred sword H. P. II. 599; word record R. L. 392; urged forged H. P. II. 232.

This class of rhymes may be shortly described as the *r* class. With the exception of some few words noted below the rhymes appear to be forced, and the influence of the *r*¹⁾ was assumed to be strong enough to harmonize the vowel sounds. Whether perfect or not these rhymes were no invention of Pope's. Comparison of his rhymes with those of Waller, Denham, and Dryden shows that Pope merely transferred to his own verse the rhymes of his predecessors. Before giving the list of contemporary pronunciations we may note the remark of Ellis on some of these rhymes. Of Dryden he observes²⁾: "The *r* seems to have excused many indifferent rhymes: *afford sword* which now rhyme as (æfооd сооd), then rhymed as (æ-fuurd suurd), but *affords words, mourn'd return'd*, were (uu, ə), *sword lord, court sort* were (uu, ʌ), *scorn return, born turn* were (ʌ, ə) *board abhor'd, restor'd lord*, were (oo, ʌ)".

"*Curt hoard* Philips, *forth worth* Dryden, *where clear* Prior, *cord bird* Dryden, show the influence of (r)³⁾.

The influence of (r) is apparent in: *horse course, Pope*; *sort court Pope*; *resort court Pope*; *borne return Pope*; *worn turn Pope*⁴⁾.

Ellis's view is borne out by the authorities.

Authorities:

aboard æbuurd C. J.

adorn adorn G.

¹⁾ Skeat Principles of Eng. Etym. pp. 405—406.

²⁾ Ellis Early Eng. Pron. IV. 1035.

³⁾ Ellis Early Eng. Pron. IV. 1036.

⁴⁾ Ibid. IV. 1084.

afford afuurd² Butler; æfuurd² C. J.

board buurd Sa. Butler; boord G.

“BOORD” buurd *tabula* C. J.

born “boor'n *natus*; bor'n *allatus*, (the present use reversed)”

Bull.; born G; “boorn = *natus*” Cheke; barn B;
baarn S.

borne “buurn bajulatus C. = bôrno boorn portô M.; born
pariturus *borne* latus (unlike sound)” C; “born *natus*,

(bahrn); born latus (bohrn)” Lediard; buurn O.; boorn S.

burn bur'n Bull; burn G.; burneth G.

cork kork Sm.

course kuurs W. Pr. C.; koors *on = o un pen long* Miege;
kuurs J.

koors B. F. S. Lediard.

“course levidensis, *course cursus*”. C.

court kuurt G. P. C. J. O.; koort B. S. Lediard.

forth fuurth C. O: foorth B. S.

“forth ex, fourth quartus” C.

effort efört O; efört B; efoort S.

force fuurs O; fors B; foors S.

form fuurm *classis* C; fârm faarm — foorm *bane* M; fuurm
O; fârm B; faarm S.

horse Hodges groups as nearly alike “*whores, horse, hoarse*”;

hois G. Sm. Bull.

lord loord Sm. Bull; lord G.

mourn-ing “mahrning” Lediard.

marn'iq B.

morn'iq G.

mourn muur'n Bull; muurn W. C. J.; mern J.; “*mourning*
= mohrning” L.

prefer prifor C.

quarter kwaarter Sa. Sm. Hart.; kwaartir B; kwaartor S.

resort rezort. G.

restore restoor. G.

scorn skorn G.: (*scorned* — “*scoorned*” Ch).

short short G.; shart B; shaart S.

sword swuurd swurd Butler; sword Pr.; suurd C; sword (oo) L.

turn turn G.

warm war'm Bull; waarm C. O. B. S.

word word G; wurd Bull. G; wuurd wurd Butler; wuurd word O; word J. B. S.

work wark Bull. G.; wuūrk work O; wórk B. S.

worm wuur'm wörm O; wörm B. S.; wurm G.

worn wuurn C.

worth wruth Bull. G.; wuurth wärth O. B. S.

Most of the rhymes of Pope which appear in this class call for no further remark. They are seen at once to be licenses on comparison with the pronunciations of contemporary authorities. Some few, however, may still have been perfect in Pope's day.

1. *Burn mourn.* As Jones gives (mörn) it is possible the rhyme may have been accepted. But Lediard gives ("mouuring = mohrrning"), and he wrote in 1725. The *Dunciad*, in which the rhyme occurs, appeared in May, 1728.
2. *Charms warms* was probably a false rhyme. Bullokar gives (tsharm) and (war'm), but the pronunciation of 1580 must have been out of date in Pope's time. The modern English "swell" pronunciation would make the rhyme perfect.
3. *Effort court* though justified by Sheridan (1780) and even yet heard, appears not perfect in Pope's time.
4. *Horse course* should perhaps be regarded as perfect.
5. *Mourn return, urn* seem to admit the same reasoning as *burn mourn*. Such rhymes were very common. Milton has *return mourn* (*Lycidas*) and even *horn mourn* (*Nativity*), which parallels Pope's *urns horns*.
Horn was however: "haarn fere semper produciter
o ante rn" C.
6. *Worth forth* is justified by the older (uu) for (o).

Class XI. B.

clerk	D. IV. 459.	observe	M. E. III. 23;	reserve	Ep. A. 247.
dark		starve	S. D. II. 119.	starve	
desert	E. C. 731;	pert	Basset-Table 65.	spark	
heart	E. M. IV. 258;	heart		clerk	W. B. 263.
	M. E. I. 81;	remarks	Hor. Ep. B. I.		
	E. S. II. 70;	Berks	Ep. VI. 103.		
	L. F. S. 6				
	(p. 454).				

Dryden:

art desert A. A. 559; deserve sterve¹⁾ H. P. III. 748;
served starved H. P. III. 974.

These rhymes were perhaps all perfect. *Authorities* are as follows:

Berks Bærks J.

clerk klærk J; klerk B; klærk S.

desert dezart dezert G; "DESART" dezirt B; dezert S.; "desert" *desart* (nearly alike) C.

heart mært L. O; næært B. S.

hart Sa. G. Cf. Sweet. *Hist. of Eng. Sounds* p. 218.

reserve riserv; riserv B.

rizerv S.

1. *Clerk dark, spark clerk* are justified by modern English pronunciation²⁾, though American usage has taken another channel. (Cf. Earle Phil. of Eng. Tongue p. 164.)

2. *Pert heart* may have been perfect. American humorists often write *peart*, which in some parts of New England may be heard as (piirt)³⁾. I have myself heard from old people a pronunciation of this word which would justify the rhyme. The Irish pronunciation of all words

¹⁾ On the orthography see note p. 289 of Christie's *Select Poems by Dryden*.

²⁾ Skeat Prin. of Eng. Etymol. pp. 406-407.

³⁾ R. G. White quoted by Ellis Early Eng. Pron. IV. 1066.

of this class is well known, and is in harmony with the rhymes of this class. Ellis gives a long list¹).

3. The other examples are sufficiently explained by the list of authorities²).

The licenses due to the influence of (r) must have been used for convenience. Examination of 19th century poets shows that precisely the same rhymes used by Waller, Dryden, and Pope are still employed, although most of them can never have been perfect. Examples from Tennyson, Campbell, Moore and Byron are given by Bartling³) and from Tennyson and Moore by Ellis⁴).

Longfellow furnishes several examples: 28b; 82a; 85a; 87a; 132a; 211a; 227a; 237a; 237b; 242b; 263b; 361b; *dark clerk* 365b; 377a; 390b.

Class XII. A.

Most of the rhymes of this class show a real or apparent consonental dissonance.

creature	Dial. 1717 (p. 468).	garrets	D. II. 23.
greater		chariots	
figure	Hor. Ep. B. II.	satires	E. C. 592.
bigger	Ep. II. 298.	dedicators	

I have found no seventeenth century examples.

Authorities:

chariots tsharet G.; tshærít D. B; tshæræt (occasionally) J.

“*carrets* or *carols* = cháriot” P.

“*tscherrot* (tsheröt)” L.

tshæræt S.

¹) Early English Pron. IV. 1236.

²) See also Early Eng. Pron. IV. 1084; 1035.

³) Rhymes of XIX Cent. Poets p. 11.

⁴) Ellis III. 860.

creature kree^ttyyr G.; kriit^r O; kriit^r B; kriitsh^r S.
figure fig^ryr Bull; fig^r C.
satire scoter Ellis IV. 1084.

1. Ellis remarks¹⁾: "Nature creature *Gay*; nature satire *Gay, Gray* were perfect rhymes".
2. As vulgarisms *natur*, *pieter critter figger* are still often heard.

Class XII. B.

brought	D. I. 225.	groat	Hor. Sat.	thought	D. IV. 486.
fault		fault	B.II.S.VI. 13	default	
brought	Prol. to		[Swift].	thought	J. M. 164;
draught	"Three Hours	grot	On Grotto	fault	Hor. Ep.
	etc." 13.	thought	(p. 487).		B.II.E.I.356.
draught	M.E.II. 111;	ought	El. A. 183.	thoughts	E. C. 169.
thought	M.E.IV. 103.	fault		faults	
fault	E. C. 422;	taught	M.E.II. 211.	thought	Sandys'
thought	M. E. II. 73.	fault		out	Ghost 29
					(p. 474).

Seventeenth Century Rhymes.

1. Waller.

Thought fault Misc. 23; faults thoughts Misc. 60; Pr. 2.

2. Dryden.

Ought draught H. P. III. 123.

Authorities.

*brought*²⁾ broukht G. broot P. J.; O?; brat B; brat S.
draught drat C. O; drout B; draut S. "draught (ff) (f)"
 Lediard "drähft" Led. Sweet quotes from J. as having
 the (f) sound: *draught, laugh, cough* etc. Hist. Eng.
 Sounds p. 262.

fault fa^{lt} Bull; faat *frequentius*, faalt *docti interdum* G:
 faalt faault G; faults C.; faalt B; faat S. "fought fault
 (nearly alike)" Hodges.

¹⁾ Early Eng. Pron. IV. 1084.

²⁾ On *gh* See Earle, Philology, of Eng. Tongue p. 152. Sweet Hist.
 of Eng. Sounds p. 259.

groat "groots — grootes" Ch: *groot* P: *graat* C. M. J. *graet*
B; *graat* S; "grüht [? *grahtj*]" Led.

grot grotte (grotto) *grott* Led.

ought *owht* Bull; *oukht* G: *oot* P.; *ought* oft (nearly alike)
Hodges *aat* C. = *at* *aat* M.

out *eut* C; *ut* Bull, *out* G.

taught *taut* Sm.; *taakht* G.

thought *thowht* Bull; *thoukht* G; *thoot* P.O.; *that* B; *thaat* S.

1. *Brought fault* was probably perfect, though the authorities are not quite satisfactory. *Fault* is O. F. and M. E. *faute*. In the 16th century¹⁾ it became F. *faulfe*. This *f* is a pedantic "improvement", like the *l* of *could*. Of *fault thought* Ellis says²⁾ they were perfect rhymes (*faat*) (*thaat*).
2. Ellis calls Dryden's *unbought draught* an "oversight"³⁾; but Pope's *brought draught*; *draught thought* are justifiable. An interesting question, which we cannot here discuss is: When did *draught*⁴⁾ lose the guttural pronunciation of *gh* and when first recover it? Chaucer has *draughte raughte* Prol. 135.
3. *Grot thought* was nearly if not quite perfect.
4. *Thought out*, was a mere license, but the ballad in which it occurs was obviously not intended for a finished piece of versification.

Class XII. C.

<i>breathe</i>	R. L. II. 57.	<i>ease</i>	Epit. X. 5.	<i>further</i>	Epig. I. 5
<i>beneath</i>		<i>peace</i>		<i>murder</i>	(p. 498).
<i>carouse</i>	E. S. II. 179	<i>eyes</i>		<i>gardens</i>	Epig.
<i>house</i> (noun).		<i>rise</i>	E. C. 156.	<i>farthings</i>	(p. 491).
<i>damn</i>	D. II. 357.	<i>precipice</i>			
<i>man</i>					

¹⁾ Skeat Prin. of Eng. Etymol. p. 325.

²⁾ Early Eng. Pron. IV. 1084.

³⁾ Ibid IV. 1036.

⁴⁾ Cf. Earle Phil. of Eng. Tongue p. 153.

nation		precise	Hor. Ep.	spouse	Gulliver II. 53
invasion	p. 487.	immortalize	B. II. Ep. I.	house	(noun).
Paris	D. II. 135.		53.	vases	R. L. V. 115.
Maries		singers	To Southern	cases	
pass	S. D. IV. 74.	fingers	7. [p. 501].	voice	T. S. 165;
was		space	Univ. Prayer	noise	Gulliver II. 71.
		raise	49.		

Seventeenth Century Rhymes.

1. *Milton:*

bliss is Nativ; excuse (noun) Muse Lycidas; nothing cloth-ing Vac. Ex.

2. *Waller:*

glass was Ep. 23; Hercules peace M. 52; increase seas M. 3; muse reduce Ep. 38; muse use (noun) Divine Poesy I.; noise voice M. 69 III.; peace these Ep. 31; reduc'd us'd Ep. 17; sacrifice deities Ep. 5; should mould Ep. 36; these peace M. 67; Ep. 31; wise Paradise M. 43.

3. *Denham Destruction of Troy.*

Athamas was; Pelias was.

4. *Dryden.*

Miss bliss is H. P. III. 1189; ease cease increase H. P. III. 386; piece his H. P. III. 167; thus crush A. R. 173. Examples are common in Dryden.

Authorities.

beneath binethr G; biineedh Bull; bineedhr P.

ease kaas G: keeəs C.

damn daem B. S.

finger See below.

further fardher, furdher, furder, *dialectus variat* G.; furdher G.; forder C; fordır B; fördhør, S.

man man Sa. Sm. G.

mann man (German) C.

Mary Mähri Led.

murder "murther" d or dd Led.

murder mürther *dialectus variat*. G.

precise prisoiz C; prisoiz B.

priisais' S.

rais-ing raaziq? G.

singer See below.

oice Bull. G. vois.

was waz C. waz *en a court* M.

WAZ C. M. S.: WAAZ B; was Sm. Hart.

The list of contemporary pronunciations is necessarily defective. Several of the rhymes are only apparently false.

1. Comparison of the list given above justifies *further* *murder*; *precise* *immortalize*; *vases* *cases*: perhaps *pass* *was*.
2. Guest selects *breathe beneath* for special blame, but at worst it seems to have been nothing but an old tradition.
3. *Gardens farthings* is interesting as showing how late the *d* sound of *th* held its own in English. The discussion of *-ens* and *-ings* belongs to the next section.
4. *Singers* *singers* is a difficult rhyme, and is probably false. We find: — *singer* fiqger? G.; so too Chaucer Prol. 129, restored by Ellis; fiqgor J. *singer* singr Led.

Discussing Spenser Ellis asks¹⁾: "Stronger, longer, wronger — wrong-doer [Did Spenser say (stroqer rwoq'er) or (stroq'ger, rwoq'ger) or did he content himself with an assonance? I lately heard (siqga) from a person of education.]

In Cork and Belfast as well as in Scotland there appears to be confusion in the sound of *ng*.²⁾ As the lines contain an allusion to Lord Orrery, it is possible that Pope intended a sly bit of pleasantry on the Cork pronunciation. His lordship was earl of Cork and Orrery. But properly, *ng* in English was "(qg) when final and (q) when medial".³⁾

¹⁾ Early Eng. Pron. III. 865.

²⁾ Ibid IV. 1241.

³⁾ Ibid I. 192.

5. The rhymes not expressly mentioned as justified by contemporary pronunciation are probably false. Of these there are ten: Longfellow has nineteen of the same sort.

Class XII. D.

Compelling	M. E. II.	healing	Hor. Sat. B. II.	sterling	Sandy's
Helen	193.	tail in	S. VI. 202.	Berlin	Ghost.
gardens		standing		walking	{ D. of Marl.
farthings	Epig. p. 491.	band in	Swift 11.	talk in	House 9.

Each of these rhymes is, of course, a license.¹⁾ The first two show the confusions in (c) and (i) which have existed from the Anglo-Saxon period. The carelessness in the sounding of final *ng* is common enough among all English speaking peoples. The *ng* of participles and gerunds is "regularly *n*" in Cork, Belfast, and Scotland.²⁾ Pope seems to have used this license for a humorous effect. Of course the rhyme is "feminine."

III.

Summary.

The high praise which Pope deserves for his mastery of the internal structure of the verse can hardly be given to his rhyme-system. He shows a certain correctness, in that he excludes for the most part polysyllables from his rhymes. But the endless repetition of the same rhymes is monotonous in a high degree and a very serious artistic defect. The number of apparently false rhymes is surprisingly large. Many of these are only apparent, but the residue of rhymes for which there is no excuse far exceeds the number in Chaucer or Longfellow or Tennyson, if we may venture to compare poets so widely separated.

In his rhyme-system Pope follows Waller more than Dryden. Yet the very common licenses of *Class VI. A.* are

¹⁾ Ellis Early Eng. Pron. I. 231.

²⁾ Ibid IV. 1241.

hardly represented in Waller in comparison with their frequency in Dryden. Waller's rhymes are more correct than Pope's, for Waller is more in harmony with the pronunciation of his time. Pope belonged to an age of transition from the old pronunciation to the new, and he felt no hesitation in using rhymes which had once passed current with the poets. This appears most strikingly in Classes I., II., III., IV., V., VIII., X., X¹. In fact Pope's rhymes are in all essentials rhymes of the seventeenth century, though he availed himself of the newer pronunciations whenever they served his purpose. In the face of these facts the correctness assigned to Pope by most of his critics calls for considerable modification; for at best his correctness is that of the seventeenth rather than that of the eighteenth century.



Vita.

The writer of the accompanying dissertation — William Edward Mead — is the son of a clergyman, and was born in New York, Oct. 25, 1860. After a preparatory course in various schools of his native state and a final year in Vermont, he entered in 1877 the Wesleyan University at Middletown, Connecticut. Graduated in 1881, he remained an additional year, continuing his studies in English literature and philosophy. In 1882 he was appointed Vice-principal of the High School at Ansonia, Conn. In 1884 he spent some months in Europe, mostly in England, and on his return taught history in the State Normal School at New Britain, Conn. In January of 1885 he entered upon the duties of First Assistant in the High School at Troy, N. Y., and in the following autumn became Principal. In the summer of 1886 he made a preliminary visit to Germany, and in October of 1887 entered the University of Leipzig.

While at Leipzig he heard the following professors and instructors: —

English and Anglo-Saxon. Prof. Dr. Wüller; Dr. Techmer;
Prof. Dr. Kögel.

German and Gothic. Prof. Dr. Zerneke; Prof. Dr. von
Bahder.

French. Prof. Dr. Settegast; Dr. Körting; Dr. Odin.

Philosophy. Prof. Dr. Heinze; Dr. Schubert-Soldern.

Pedagogy. Prof. Dr. Masius.

To all these he owes much, but especially must he thank Prof. Wüller and Dr. Techmer for personal interest and assis-

